Open-source art methodology

X-nism

(or Xnism)

From intuitive randomness to the beauty of abstraction

Version 1.0

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2. LEGAL NOTICE

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3. PRINCIPLES AND METHODOLOGY

3.1. Introduction

3.1.1. What is X-nism?

It is a simple method of composing aesthetically pleasing visual works of varying complexity.

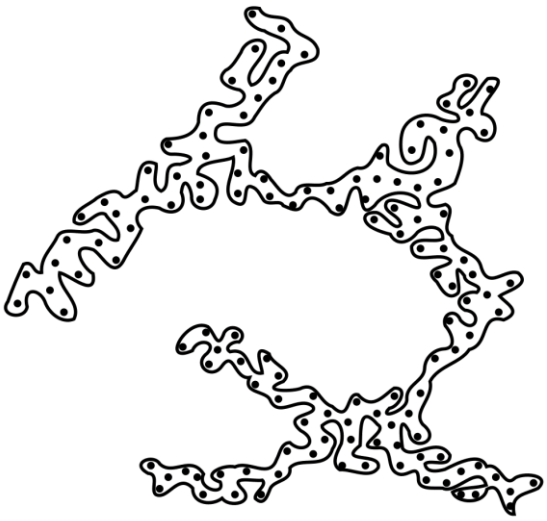
It is accessible to all, regardless of artistic background or professional level.

Both X-nism and Xnism are correct names for the method.

3.1.2. Glyph

A **glyph** is a work created through X-nism.

In its **basic form,** a glyph is a closed loop—a continuous line surrounding a **constellation** of randomly positioned dots.



3.1.3. Artistic Value

A completed glyph, no matter how simple, is a work of art. It serves as a foundation for patterns, decorative elements, and various practical applications—whatever your imagination can devise.

Moreover, the creative process—the practice of X-nism itself—also has value and offers clear benefits, which are outlined in greater detail at the end of the document.

Is this art? It most certainly is, as the result is an aesthetically pleasing image.

Do you need to be a professional artist to create works with this method? Definitely not, as absolutely anyone can apply the simple principles and techniques. All you need is the ability to hold a writing instrument, to draw a continuous line, and to distinguish between what is beautiful and what is not.

3.1.4. Novelty and Originality

It would be a lie to claim absolute originality for every aspect of this methodology or the results of its application. People draw similar patterns, algorithms generate comparable images, and nature produces similar forms organically.

The methodology provides a system of principles and approaches that enable the quick and easy creation of aesthetically pleasing glyphs.

X-nism has an inherent creative paradox: a combination of deterministic algorithmic principles and the unique artistic randomness of human individuality.

3.1.5. Tools and Materials

To practice X-nism, you can use whatever you have at hand—the simplest and most accessible materials and tools.

A piece of paper of any shape, a pencil, pen, marker, or paintbrush—any of these will do.

A smooth surface of dust or beach sand, a twig or your own finger? Those will do, too.

A computer and a basic picture editor like Paint or a vector editor like Inkscape—these are almost perfect.

Anything capable of leaving a mark, and any surface capable of retaining it, is suitable for practicing X-nism and creating your own works.

3.1.6. Why X-nism: Purpose and Practical Use

Firstly, it can be beautiful, which is valuable in itself.

Secondly, the process of drawing glyphs helps to clear the mind of worries, anxieties, and intrusive thoughts.

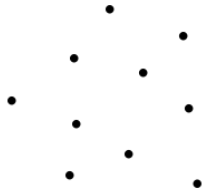
Thirdly, it represents a task completed. Small as it may seem, the work is finished and the result is visible, which kindles a genuine sense of satisfaction.

Fourthly, the finished glyph can be used for practical purposes to decorate anything—up to the limits of your imagination and far beyond.

3.2. Basic Methodology

3.2.1. Constellation of Dots

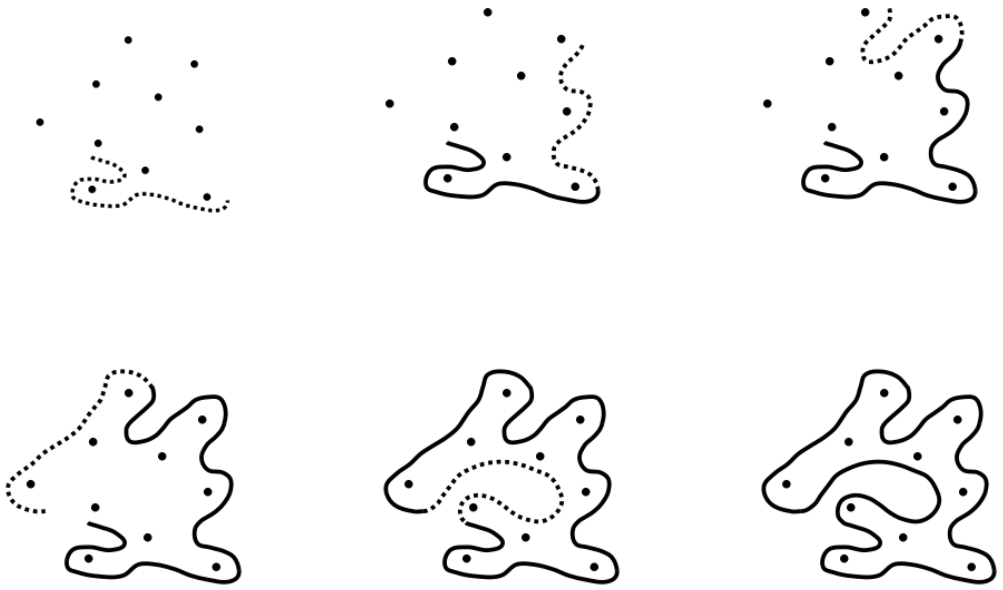
The first step is setting up the glyph's basis: seeding the canvas with dots—randomly, without thinking. Wherever you wish to place a dot, that's where it goes. As soon as you feel "that's enough", you stop. This is the first manifestation of the subconscious at work. The result of this stage is a **constellation of dots**, the foundation for the next steps of the method.



It is around this constellation that the glyph is composed, and it is the constellation that affects its complexity and overall appearance.

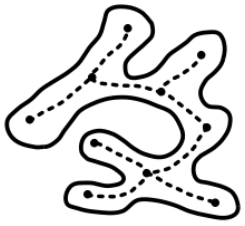
3.2.2. Inline or Basic Loop

The next step is drawing the **basic loop**, or **inline**—a contour that acts as a vessel, enclosing the dots of the constellation all at once or in separate clusters. Again, this should be done spontaneously, without thinking. This is the second manifestation of the subconscious: the introduction of individual, random elements into the formal X-nism method.



This loop or loops can be complex or simple—it is important to make them closed and continuous, keeping the dots inside.

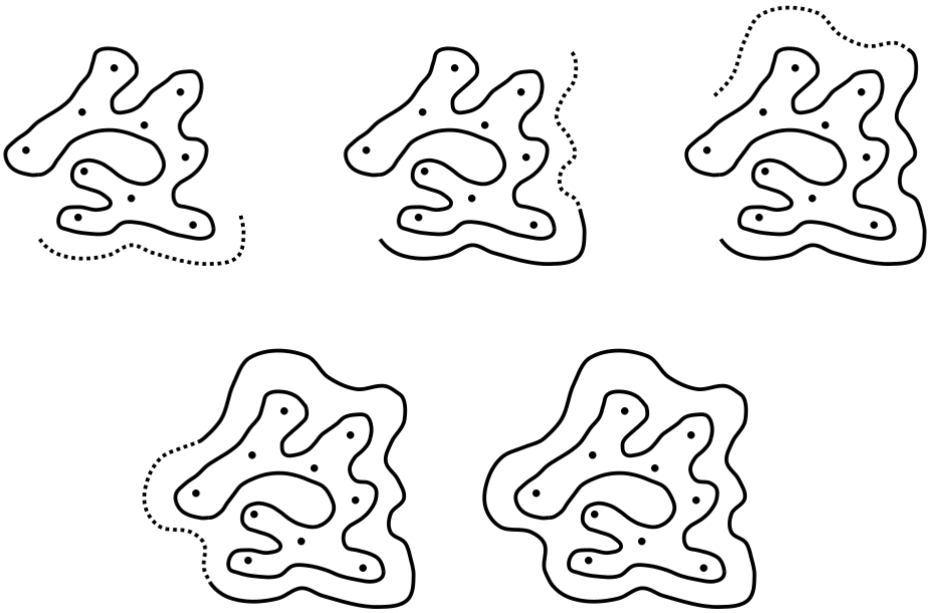
How to “keep the dots inside”? Compose the inline so that a continuous line can be drawn from any dot of the constellation to any other without crossing the contour line, remaining within its boundaries.



That’s it—the glyph is composed, the basic result is right here.

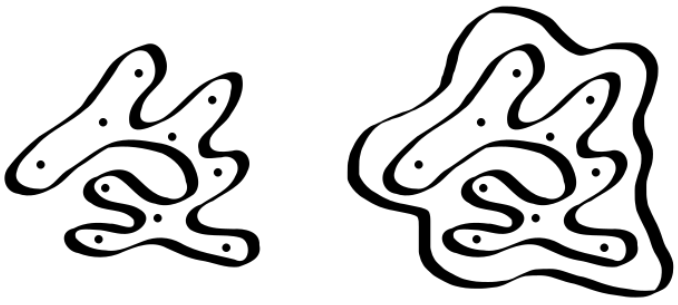
3.2.3. Outline or Border Loop

To make the glyph look better it’s a good idea to add an external contour—**border loop** or **outline**, simply tracing a single line around the inline. This is done intuitively, without thinking, same as in the previous steps.



3.2.4. Line types

There are many ways to draw the contours, not necessarily with a line of uniform thickness. “Calligraphic brush”, for example, is a good option.

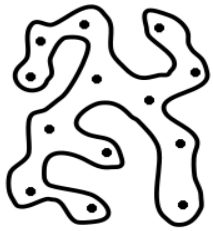


3.2.5. Practical Tips: Paper & Pencil

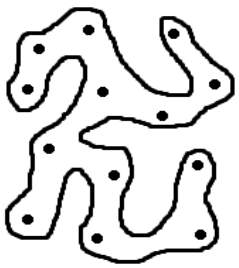
- Ensure that all dots of the constellation remain clearly visible throughout the process.
- It is possible to create the constellation by lightly striking the paper with the pencil. This results in short strokes rather than dots.
- For more precise and visible dots, touch the lead to the paper and rotate the pencil slightly along its axis by rolling it between your fingers. This creates clean, well-defined dots.
- Draw the loop line in a single, fluid motion without lifting the pencil. Let your subconscious guide the path, but remain mindful of your hand's position—ensure it doesn't block your view of the dots as you approach them.

3.2.6. Practical Tips: Raster (Paint) & Vector (Inkscape)

- Create a small circle and fill it with a solid color.
- Copy this circle to the clipboard (Ctrl+C) to use it as a master object for the constellation dots.
- In a vector editor, position the cursor where you want a dot and press Ctrl+V to place it.
- In a raster editor, press Ctrl+V and drag the new circle from its default position (usually the top-left corner) to the desired location.
- Draw the loop lines smoothly; do not rush.
- Ensure the loops are closed at the exact point where the stroke began.
- Both constant thickness and "calligraphic brush" strokes provide aesthetically pleasing results.
- Glyphs composed in vector editors appear "smooth" and precise.



- Those composed in raster editors have a "rougher", more textured character.

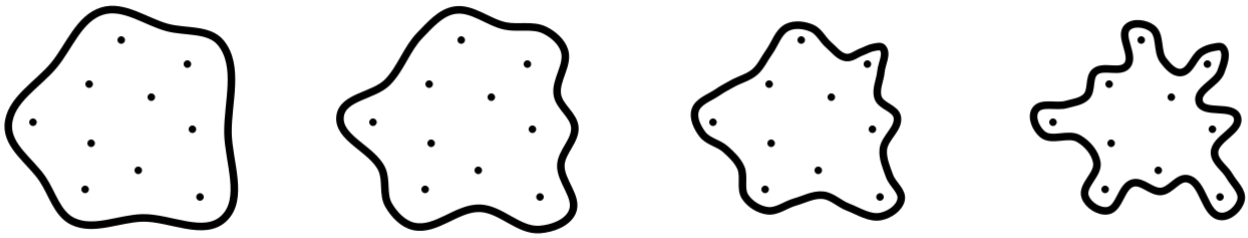


- Vector editors generally offer more tools, such as layer management, etc.

3.3. Inline Variability

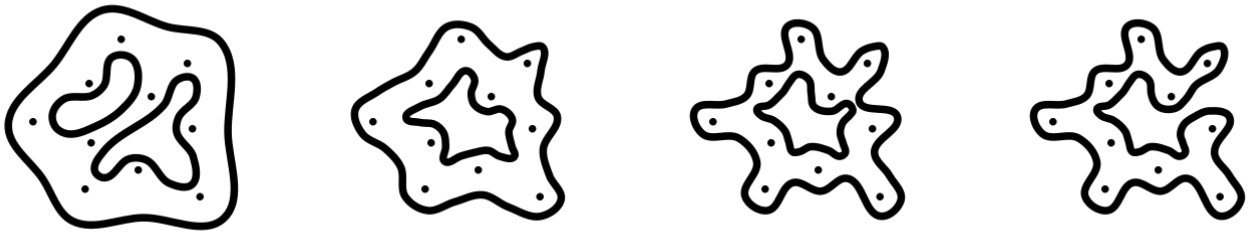
The same constellation can yield vastly different glyphs. The constellation space—both hollow and filled with dots—can be interpreted in a multitude of ways and can be delineated with contour lines in a wide variety of shapes.

3.3.1. Simply encircling the entire constellation with a line without much variation creates an inline that appears “heavy”. Conversely, bringing the contour line tight against the dots makes the glyph resemble an amoeba.

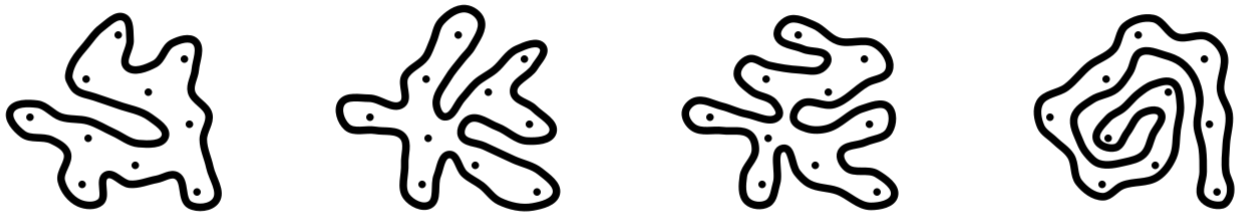


However, within a contour, there are relatively “empty” areas where the dots are spaced more sparsely.

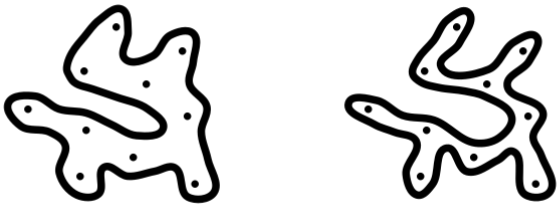
3.3.2. Empty areas allow for the placement of an inner contour delimiting this void—the space where the constellation dots are absent. It can be a single loop or multiple ones. It can be located entirely within the inline, or it can have an exit—if the inline is initially composed with a gap intended as a “way out” for the internal void.



3.3.3. Composing glyphs intuitively results in a randomly shaped inline. Conscious attention is focused on the areas filled with constellation dots or on the void, while the contour lines encircling these areas are guided by the subconscious.

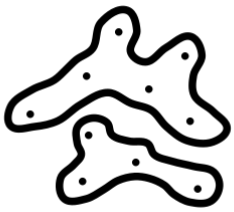


3.3.4. The areas enclosed by the inline, even when sharing a similar shape, can look different—appearing visually thin or thick, for example.



3.3.5. The inline can have different types of "ends"—rounded like a bead, sharp like a thorn, shaped like a flame, and so on.

3.3.6. The inline can be composed of several closed loops.



Notes and observations

Through practice, you'll gain a sense for the void and for the presence of dots, while developing the skill of tuning into the "voice of the subconscious" guiding the glyph's composition.

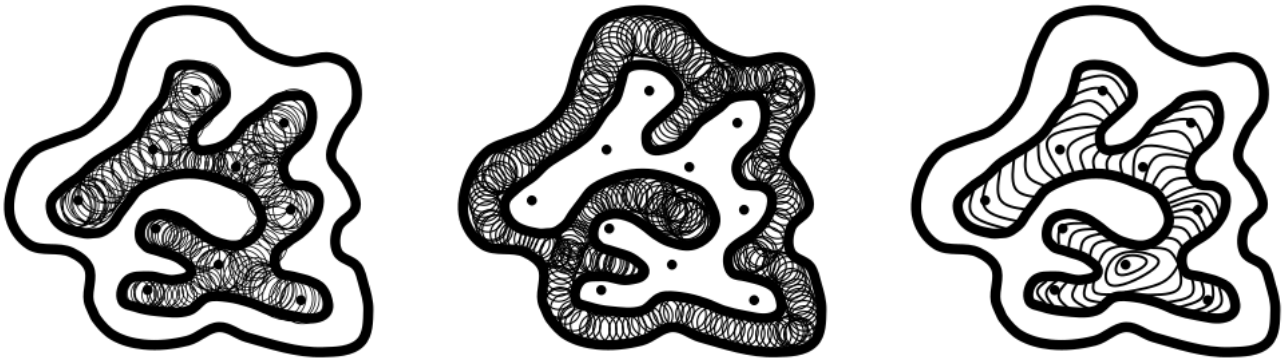
When composing a glyph, you can either hold a specific thought or simply focus on the process. This will influence the appearance of the inline and the outline, and shape the final result, as the practitioner's internal state and inner processes are reflected and manifested in the glyph.

3.4. Glyphs Detailing

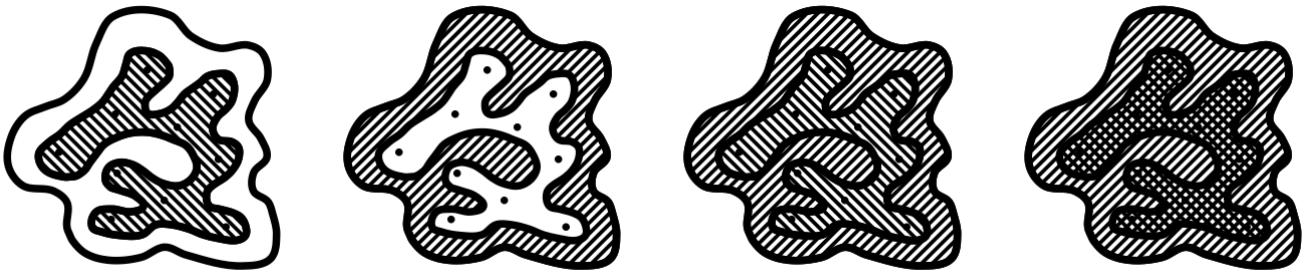
Even though a glyph in its basic form is a finished work, it can be visually enhanced in countless ways. Here lies a vast field for artists to apply their talents, skills, and creativity.

3.4.1. For a basic detailing technique, place random points within the inline and outline. It works just fine with a pencil.

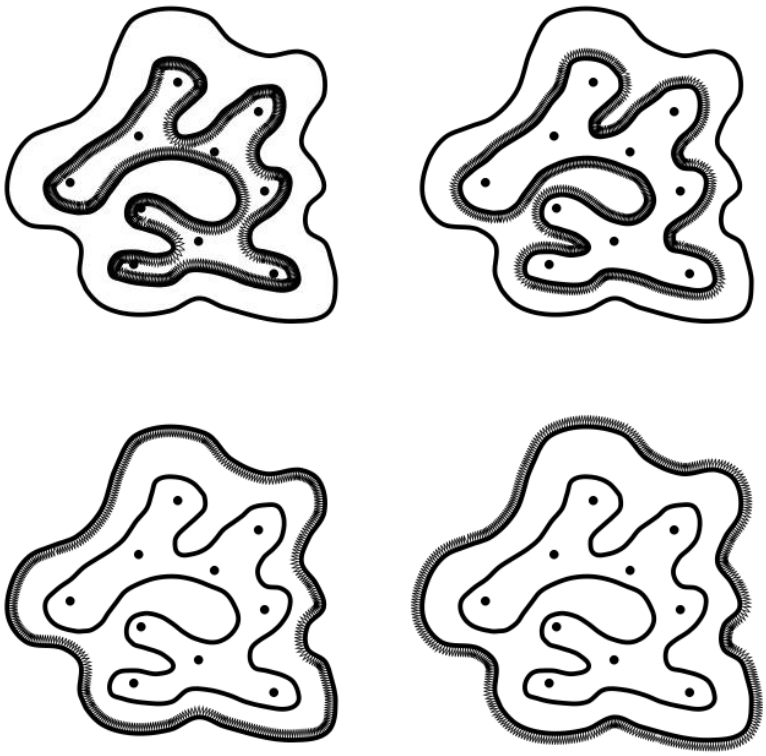
3.4.2. The space within the inline and outline can be filled with continuous circular strokes or by drawing a series of sequential arcs.



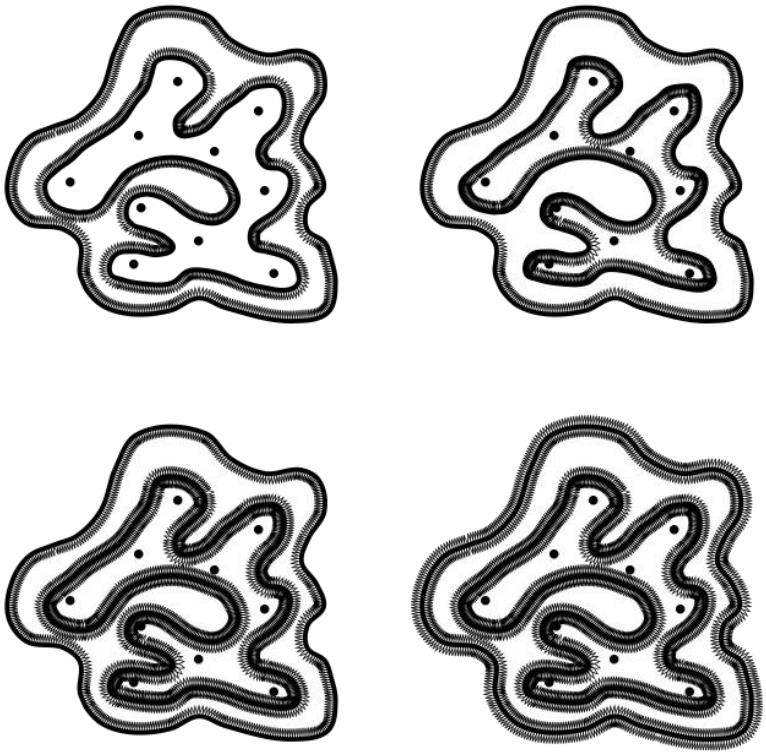
3.4.3. Hatching and cross-hatching can be applied within the inline and outline.



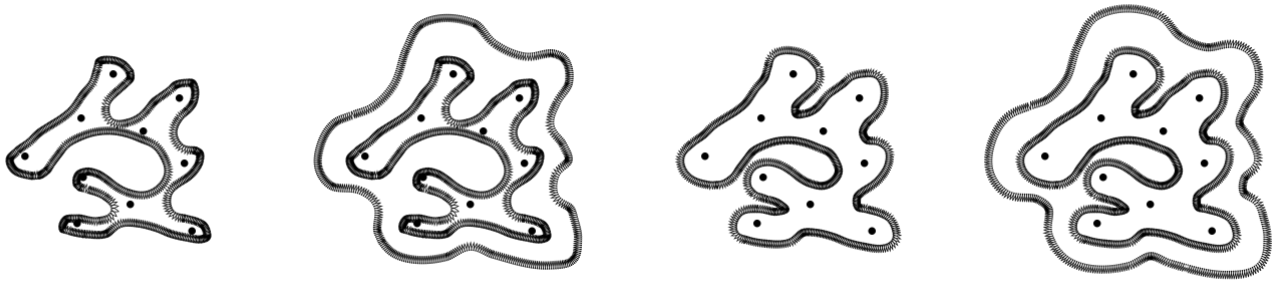
3.4.4. Zigzag strokes radiating inward or outward from the inline and outline create a crystalline effect similar to coral formations or geodes.



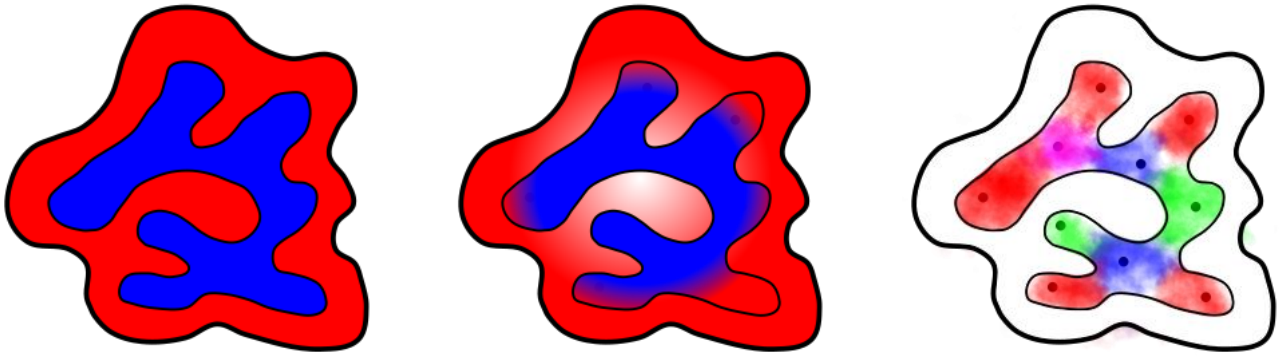
Geode patterns can be combined in various ways across both areas.



3.4.5. Instead of solid, smooth lines, the boundaries of the inline and outline can be originally drawn—or later overlaid—with textured zigzag strokes to create a “fuzzy” appearance.



3.4.6. The inline and outline can be filled with solid color or gradients. Watercolor washes, batik-style bleeding—anything can be used in this playground for experimenting with different media and palettes.



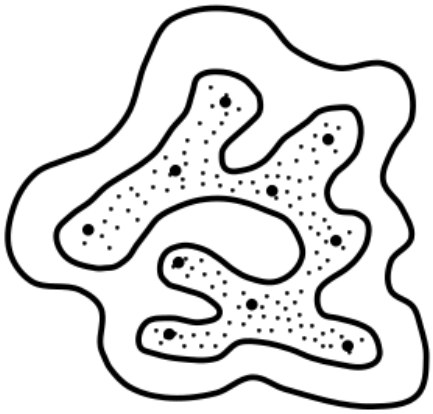
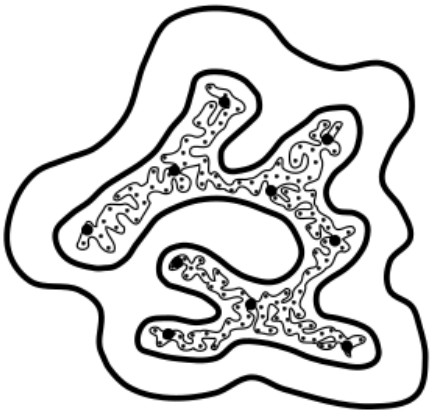
3.4.7. The glyph can be brought to life with doodles—people or creatures—limited only by your artistic skill and imagination.

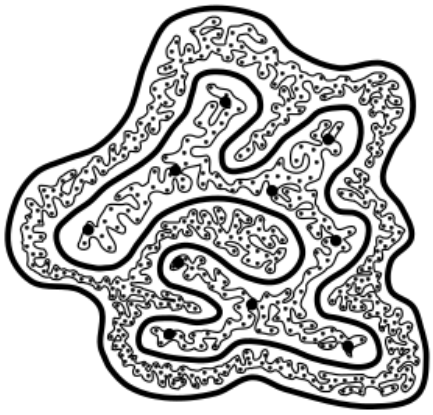
Notes and observations

In this technique, much depends on the artist’s internal state—it will inevitably manifest in the scenes and stories that emerge.

3.4.8. Nested inline / fractality

The inline and outline can be filled with new loops, in the same way the basic loop is composed: the area is seeded with a fresh random constellation of dots, which is then enveloped by its own closed loop—a nested inline.



3.5. Alternative Composition Methods

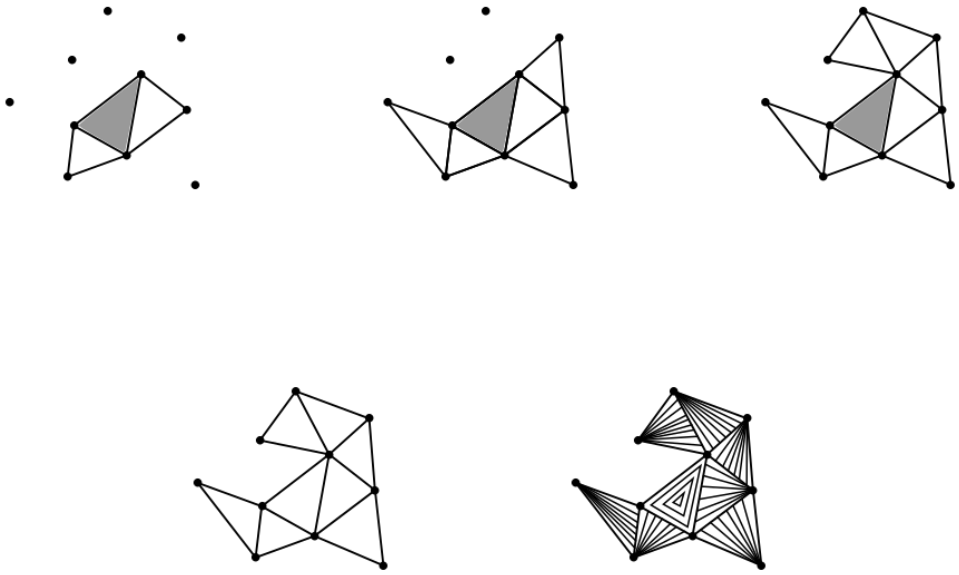
A glyph can look completely different if you change how the inline (or the structure that replaces it) is composed around a constellation of dots.

Through these methods—which function more like an algorithm than intuitive drawing—some unexpected glyph forms emerge, and they may look really good.

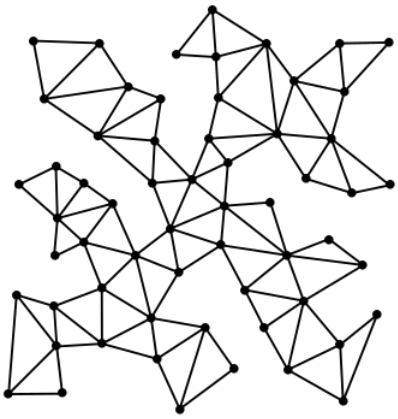
3.5.1. Triangles

Three neighboring dots are chosen at random and connected to form a triangle.

New triangles are then extended from the sides of the first one, linking them to the nearby dots of your choice. This step is applied to each new triangle as it emerges, continuing as long as there are free dots remaining in the constellation. Finally, a detailing technique is employed.



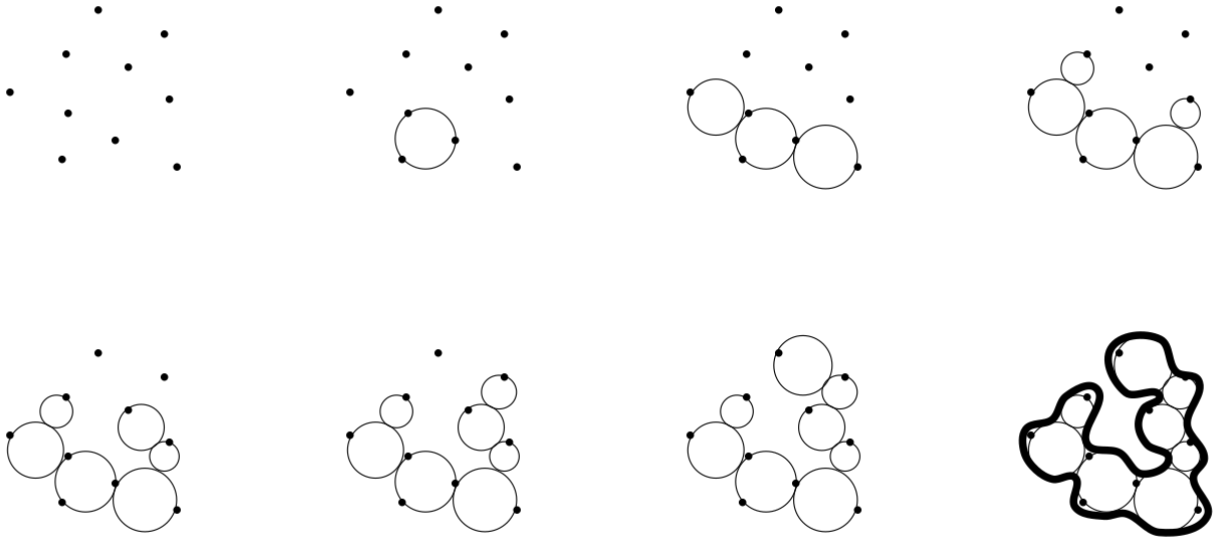
Note: This method looks better when working with a larger number of dots.



3.5.2. Tangent circles

Three neighboring dots are chosen at random and a circle is drawn through them. New tangent circles are then extended, passing through the next closest dots while touching the existing circle. This process is applied to each new circle as it emerges, continuing as long as there are free dots remaining in the constellation.

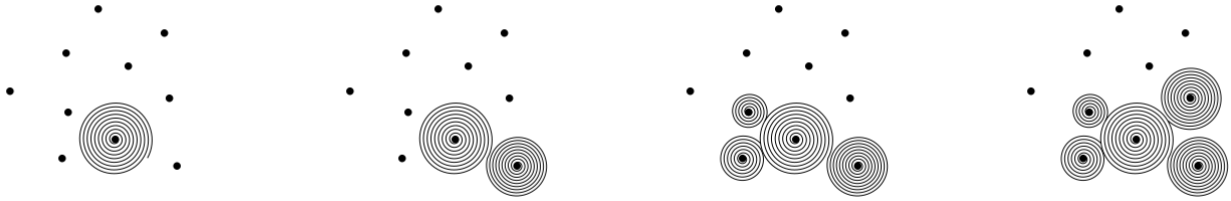
Once the circles are established, a basic loop is drawn around the entire cluster to compose the inline.



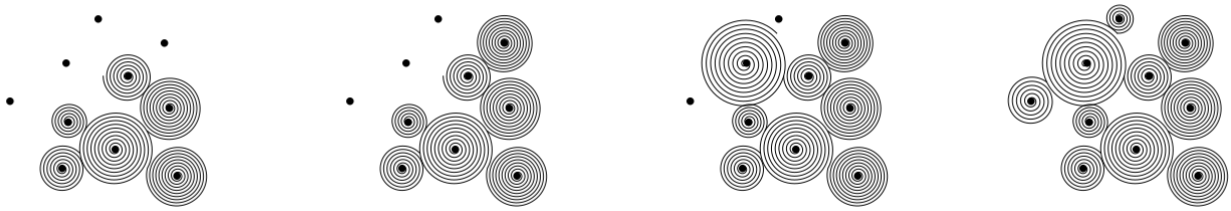
Finally, the outline is added and a detailing technique is employed.

3.5.3. Expanding circles

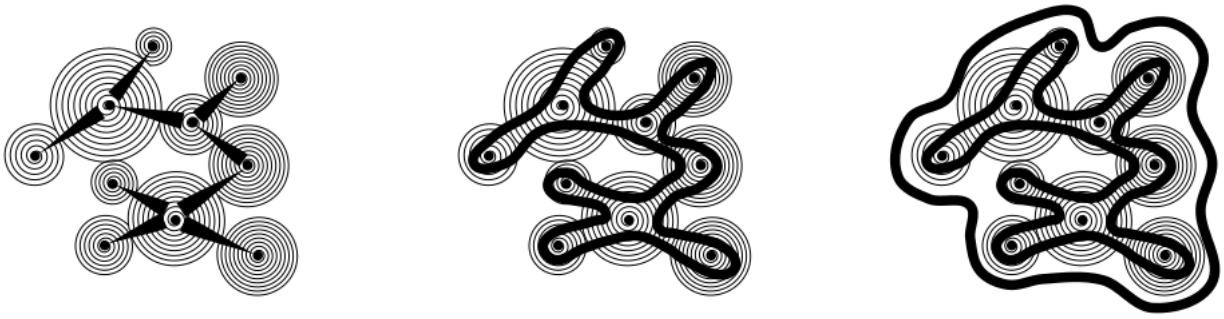
A single dot is chosen as a center, and a diverging spiral or expanding circles are drawn from it until they reach roughly halfway to a nearby dot. New spirals or circles are then started from these neighboring dots, expanding until they touch the existing ones.



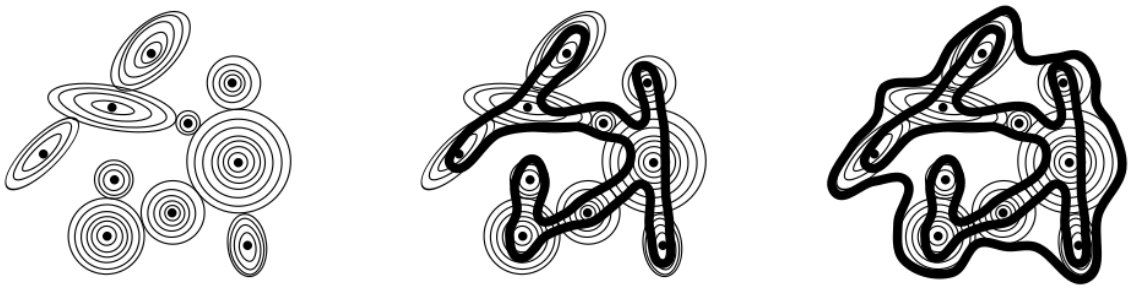
This process continues, attracting the dots one by one as long as free dots remain in the constellation.



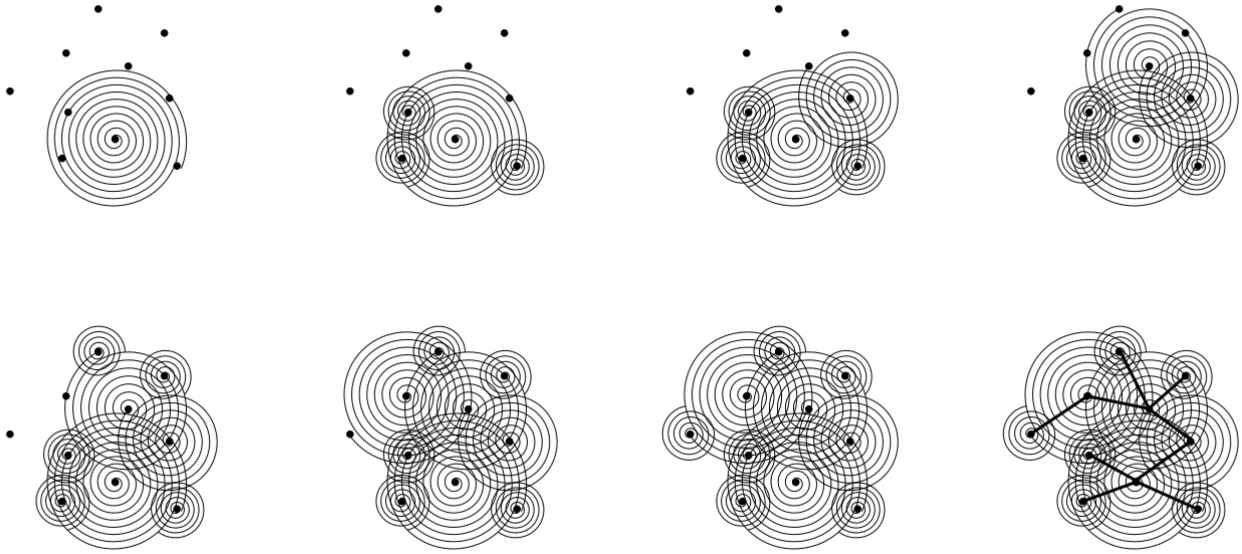
The inline is composed by enclosing the dots within a basic loop, following the same sequence in which they were attracted. Then, the outline is drawn around the entire set of spirals or circles.



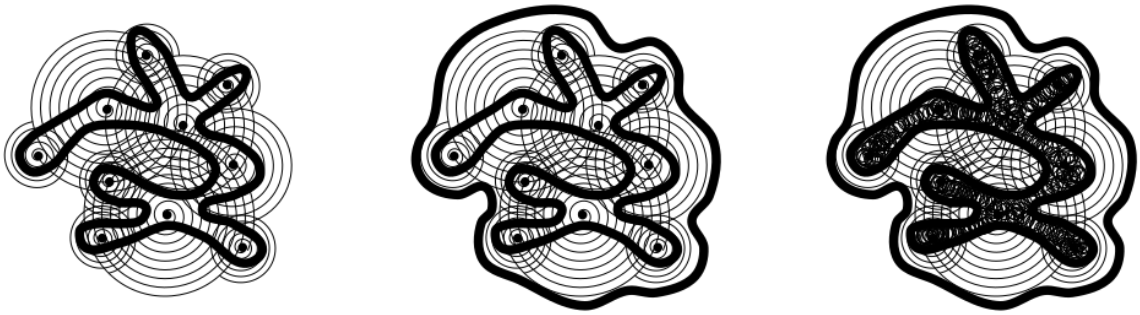
Where circles feel too “heavy” due to a large distance between dots, ellipses can be drawn instead.



As an alternative, the spirals or expanding circles can be drawn to grow beyond the halfway point, continuing until they “absorb” one or several nearby dots. Every dot that is absorbed becomes a new center, which in turn expands to join with other dots. This procedure continues, absorbing the dots one by one as long as free dots remain in the constellation, while keeping track of the sequence in which they were integrated.

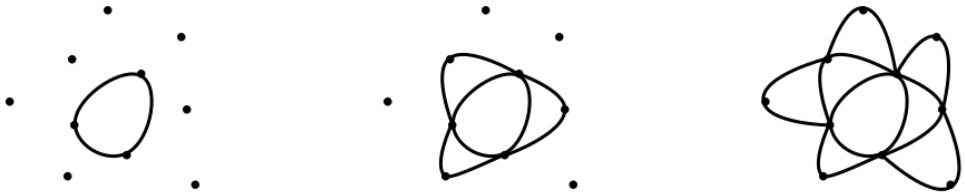


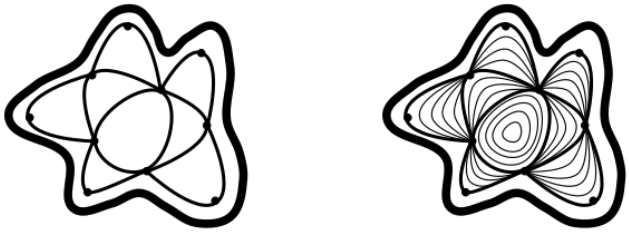
The composition of the inline and outline, as well as the final detailing, follows the standard procedures.

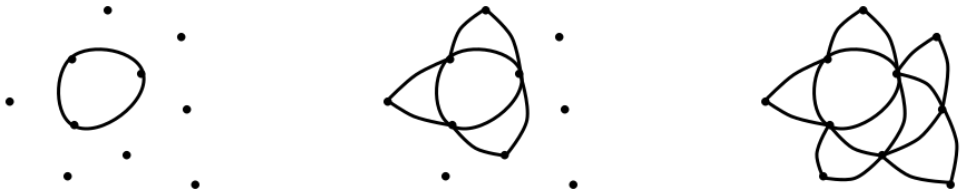


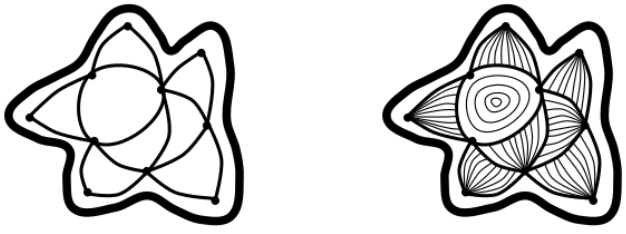
3.5.4. Leaves and scales

Instead of triangles, smooth curves with either rounded or sharp peaks can be drawn. This creates shapes reminiscent of leaves, petals, and scales. These forms effectively replace the traditional inline; all that remains is to enclose them within an outline and apply the final detailing.









3.5.5. Trees

A form reminiscent of a plant or tree can also be composed.

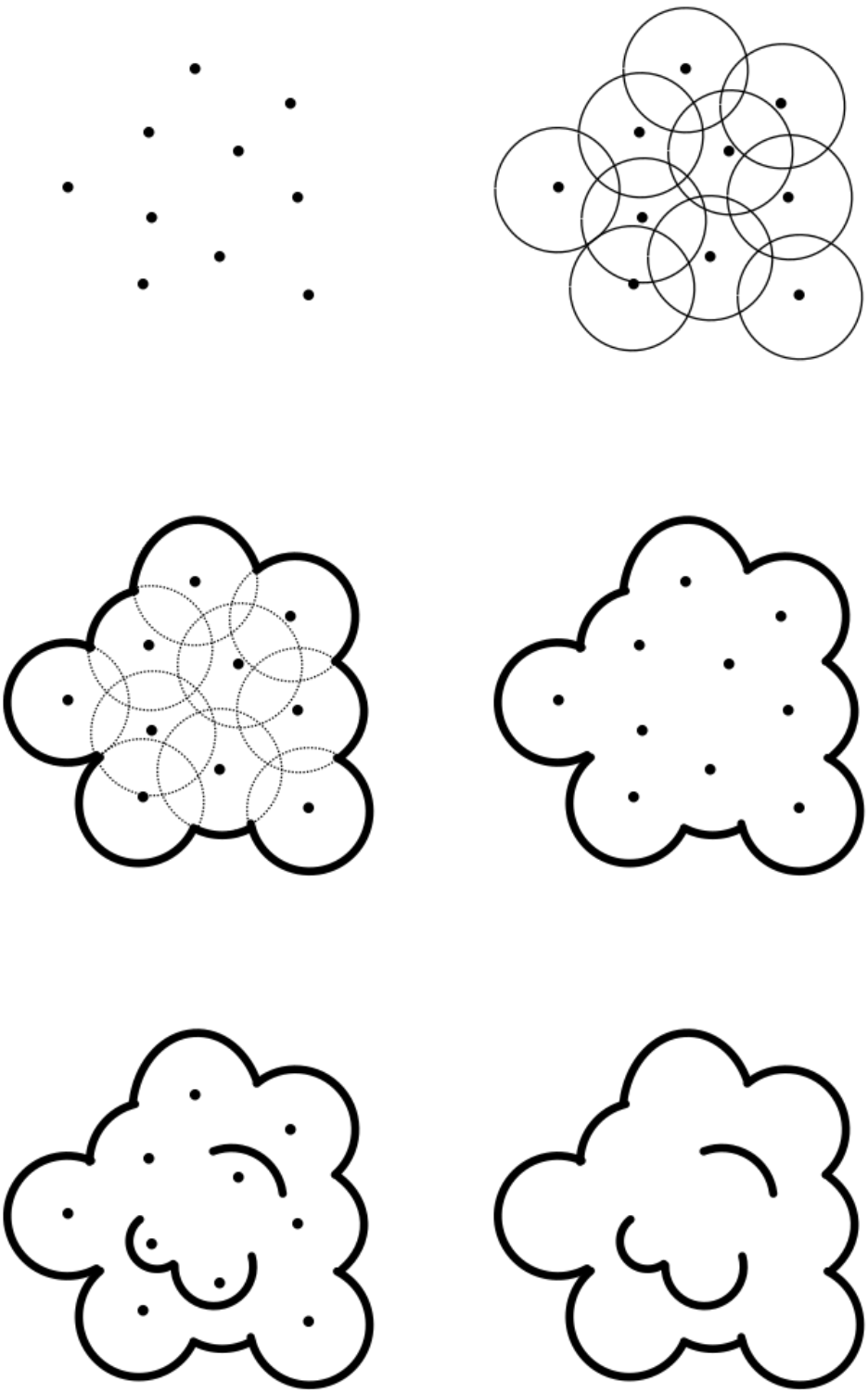
First, the trunk is established: a line is drawn from a random starting point to the most distant dot in the constellation, terminating in a leaf or flower-like shape.

Following this, new branches are extended from the trunk to neighboring dots, with further branches growing from those, and so on.

This process continues until every dot is integrated into the structure.

3.5.6. Clouds

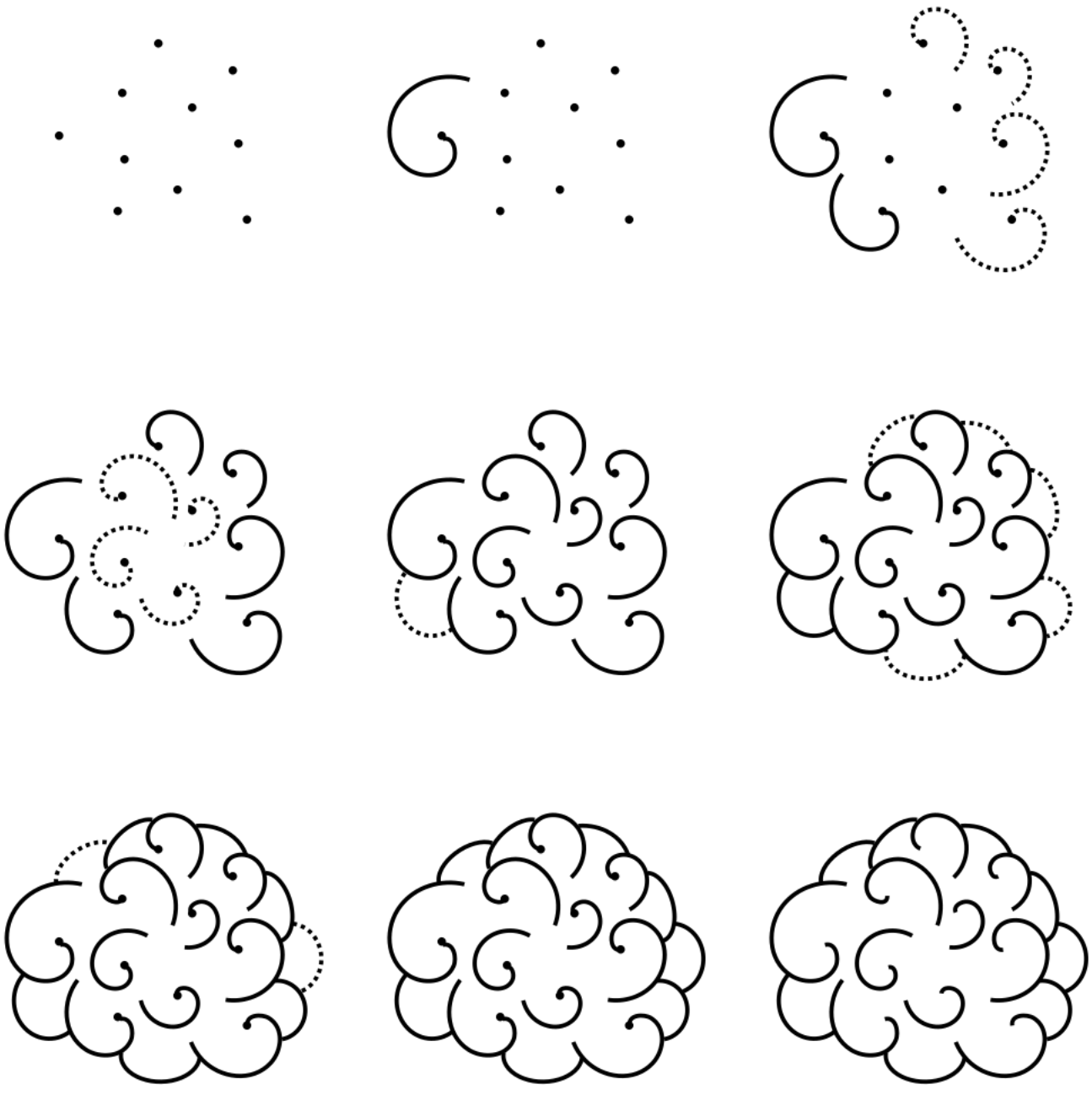
Stylized clouds can also be composed using the same constellation of dots.



Clouds can be composed in a traditional Asian style.

Swirls are drawn originating from dots, usually in one direction, either clockwise or counterclockwise (this will be more aesthetically pleasing).

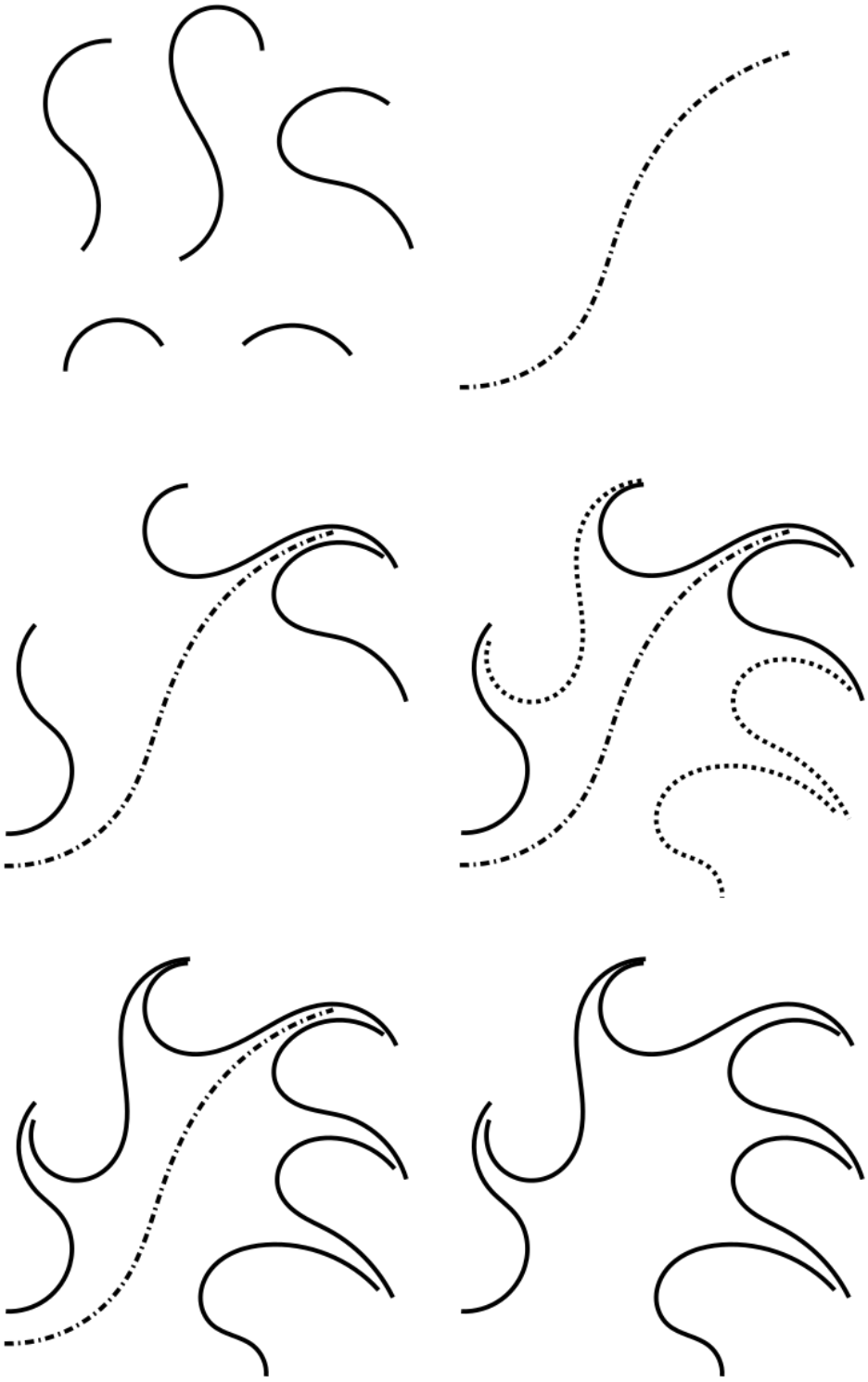
The spaces between adjacent swirls are connected by arcs to create a continuous line for the cloud's outer contour.



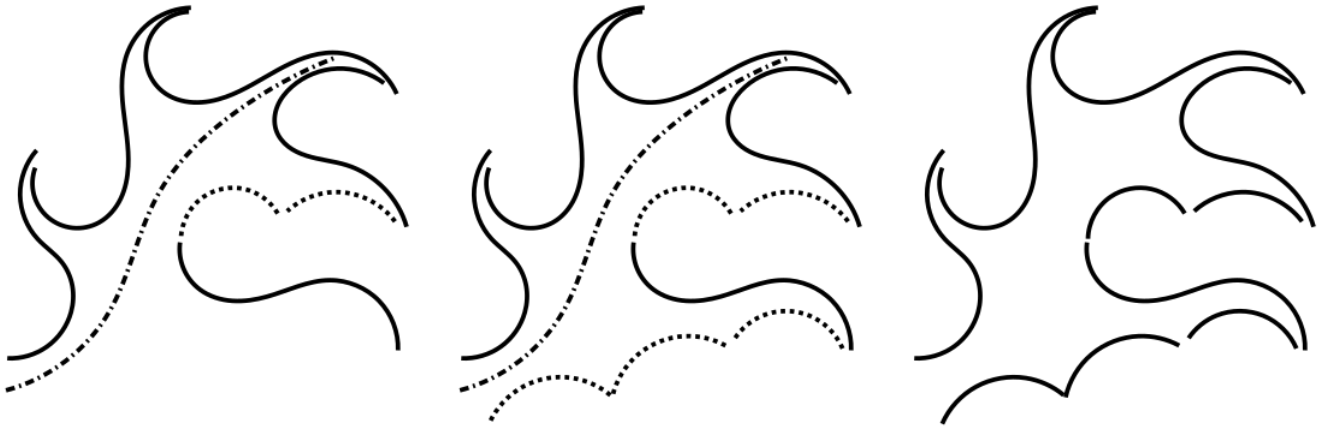
3.5.7. Waves

A constellation of dots can serve as the foundation for Asian-style wave patterns.

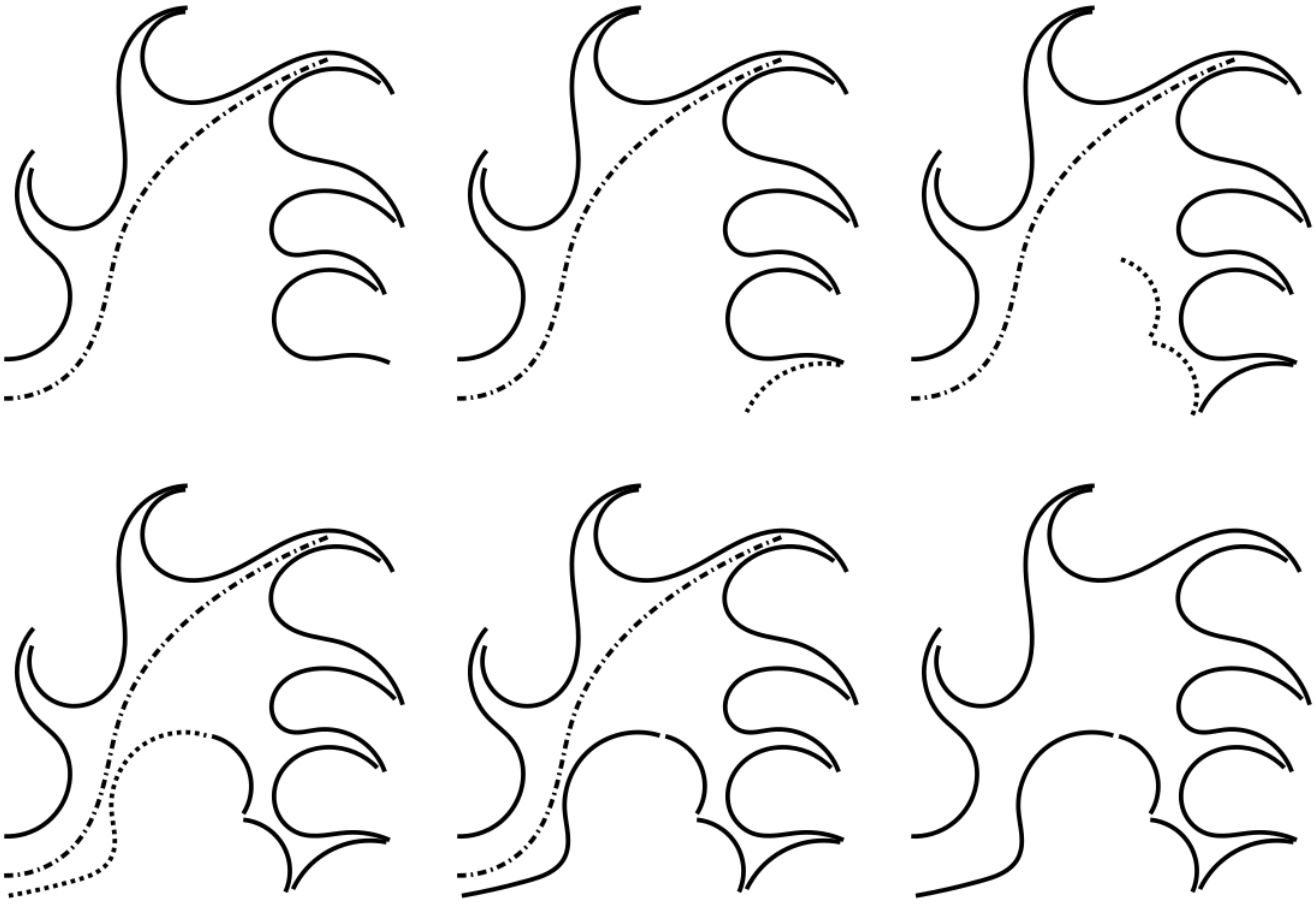
The simplest waves are composed using S-curves and arcs arranged around a central S-shaped spine. The curves are positioned so that the “tongues” of the wave flow down toward the center line, naturally branching out to form new crests.



“Tongues” can be elongated and articulated further using additional arcs.

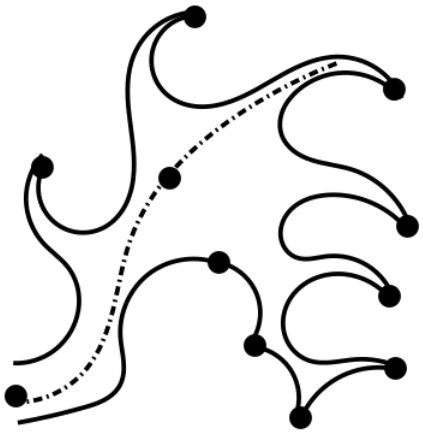


The pattern can become more intricate: a small group of wave “tongues” is drawn in a cascading sequence from top to bottom; these are then brought back to the central spine using a series of connecting arcs.

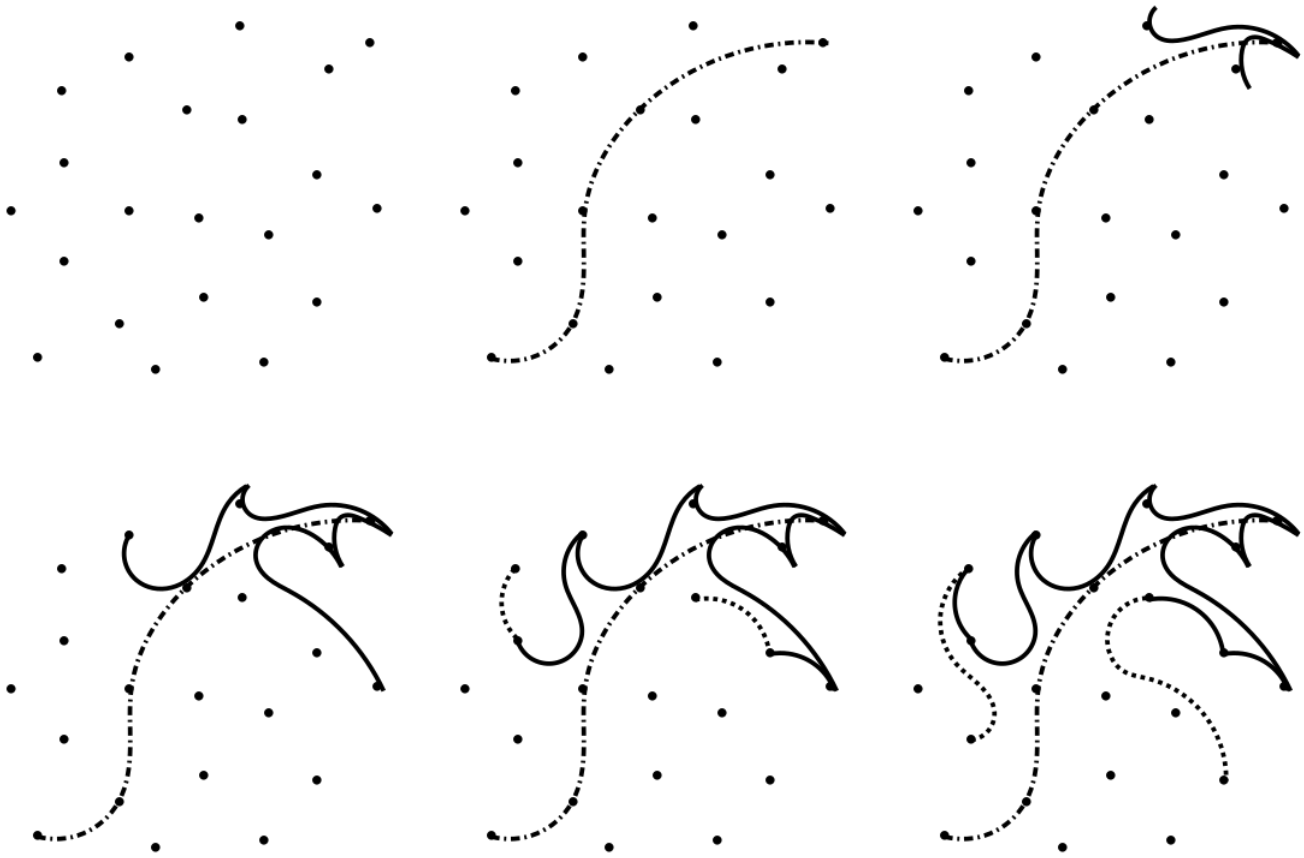


It is possible to align the curves and arcs so that the key “peaks” or “breaks” of the wave land precisely on the dots of the constellation.

This is how it might look (like in the old joke: instead of trying to hit a target, you fire the shot first and then draw the bullseye around the bullet hole).



Now, the real path: how to actually build the wave from a random constellation of dots.



Notes and observations

To be honest, this particular example could hardly be called high art.

Nevertheless, it is clearly a wave-like form, and it is entirely composed upon a random constellation of dots.

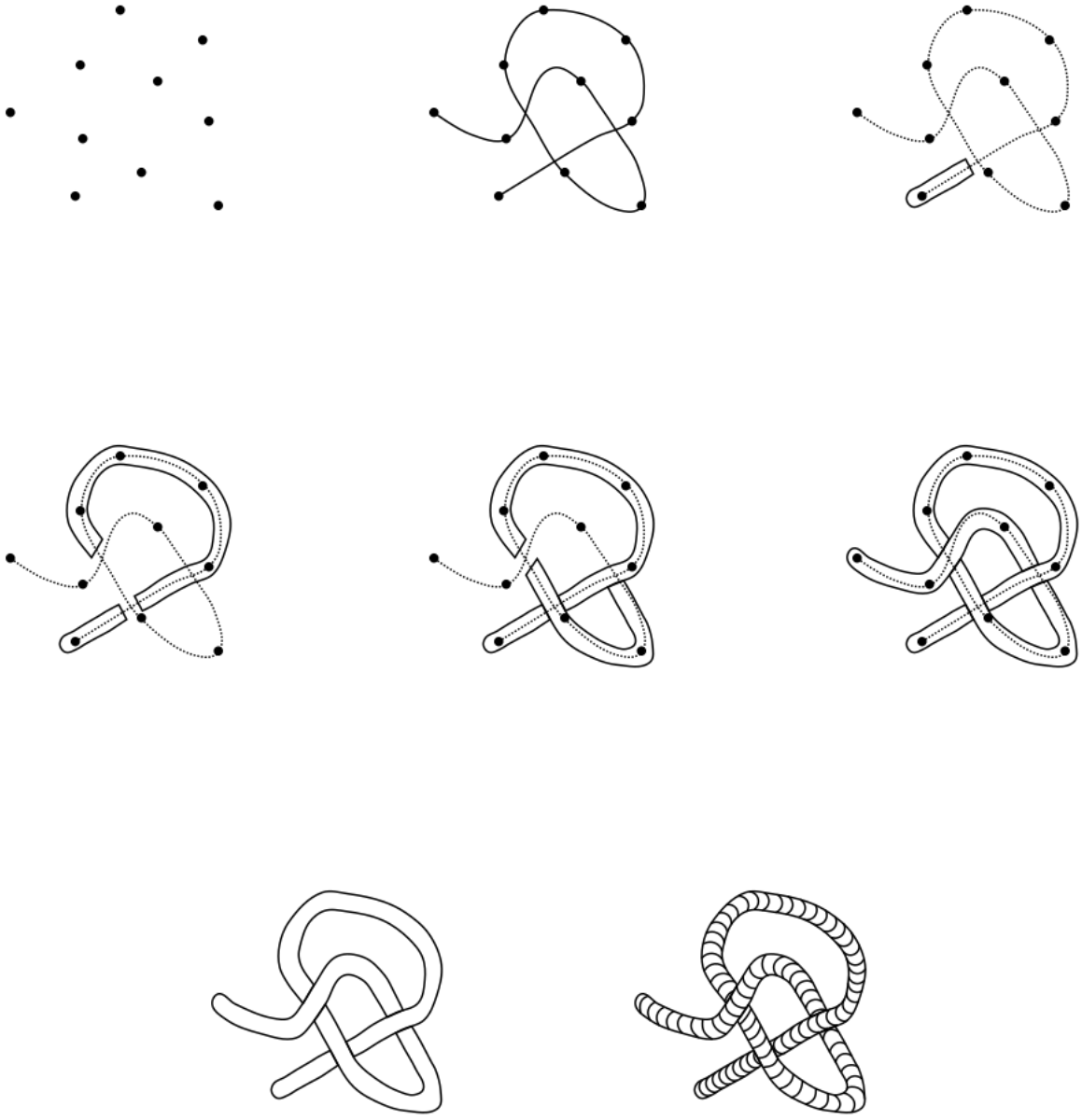
A wave like this is simple enough for anyone to draw, even without formal artistic training.

However, to create a truly beautiful wave, you must first define its intended flow and then place the constellation specifically where the “tongues” are desired.

This level of refinement requires practice, at the very least. Better yet—a combination of artistic intuition and disciplined experience.

3.5.8. Knots

Shapes resembling knots and other interlaced structures can also be composed.

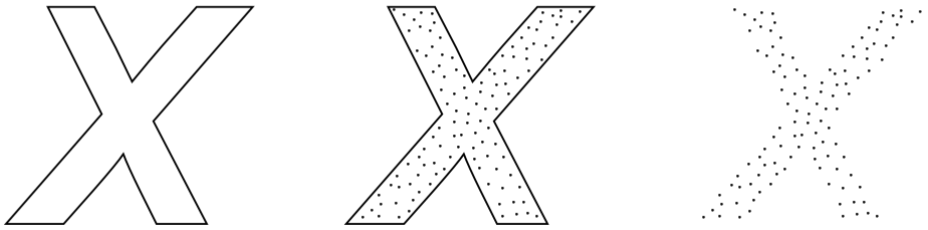


3.6. Derived Glyphs

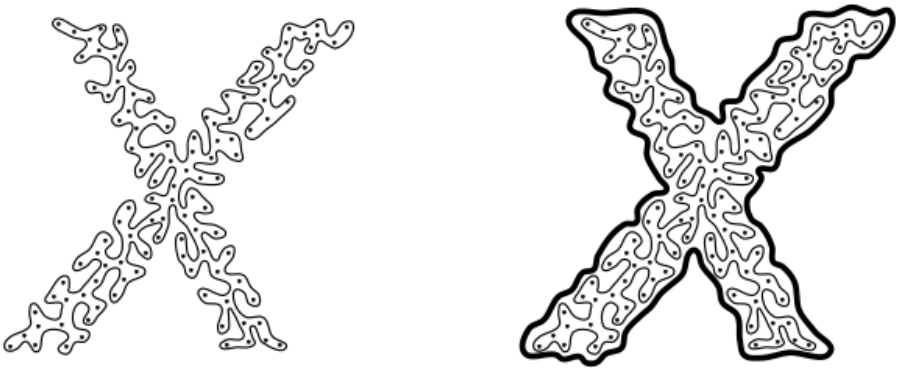
To create these, the standard sequence of actions remains: from a constellation of dots to a finished glyph. However, in this case, the constellation is not entirely random; the dots are placed within pre-defined boundaries. Alternatively, the dots may fill the entire space, but their density is varied in a deliberate and purposeful way. The glyph itself is then composed using the basic method or any of the alternative techniques described previously.

3.6.1. Simple shapes

The constellation of dots seeds the intended shape.



The inline and outline are then composed.

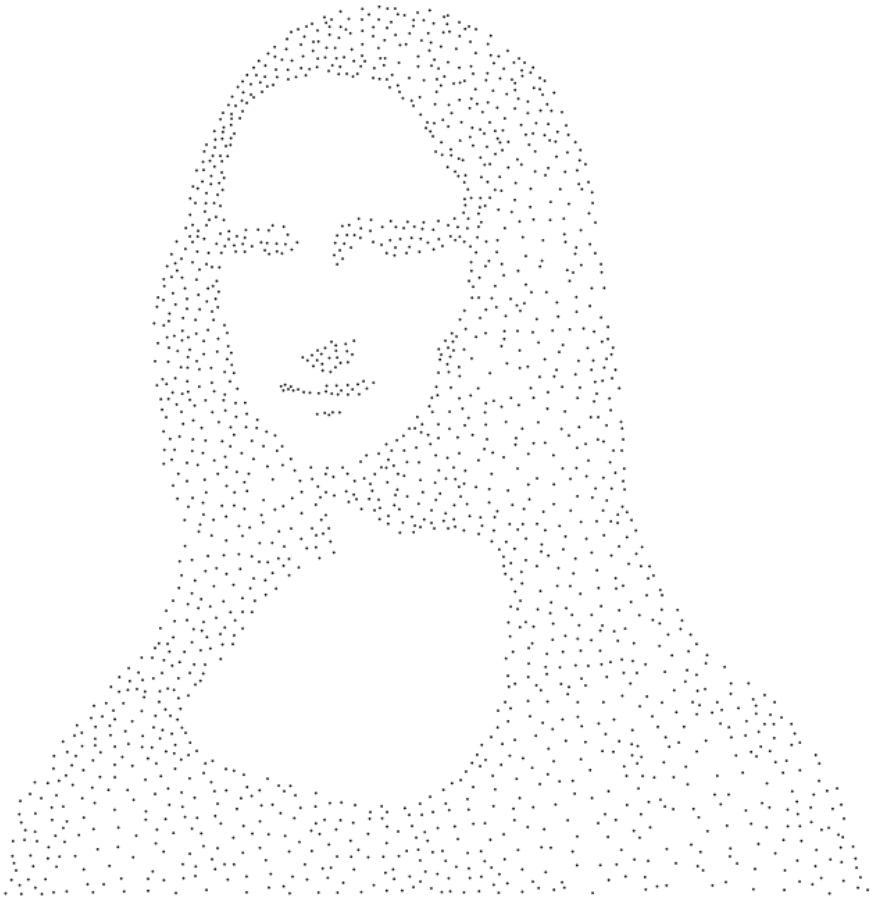


Finally, the detailing techniques are applied.

3.6.2. Silhouettes

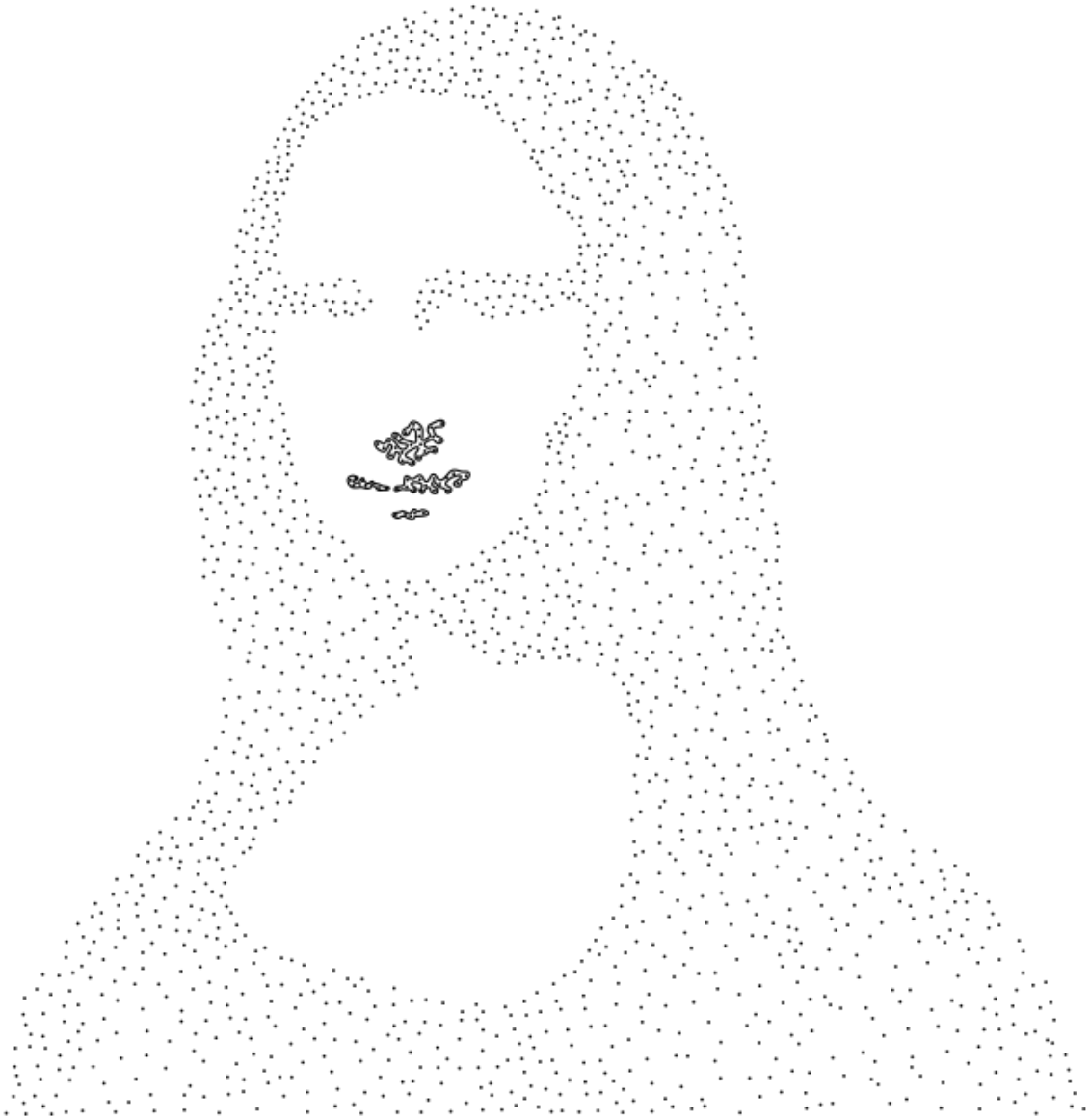
The dots of the constellation are placed and distributed so that their density corresponds to the intensity of the color in the source image.

In this high-contrast example, the constellation will be uniform within the black areas of the original silhouette, while the white areas remain entirely void of dots.



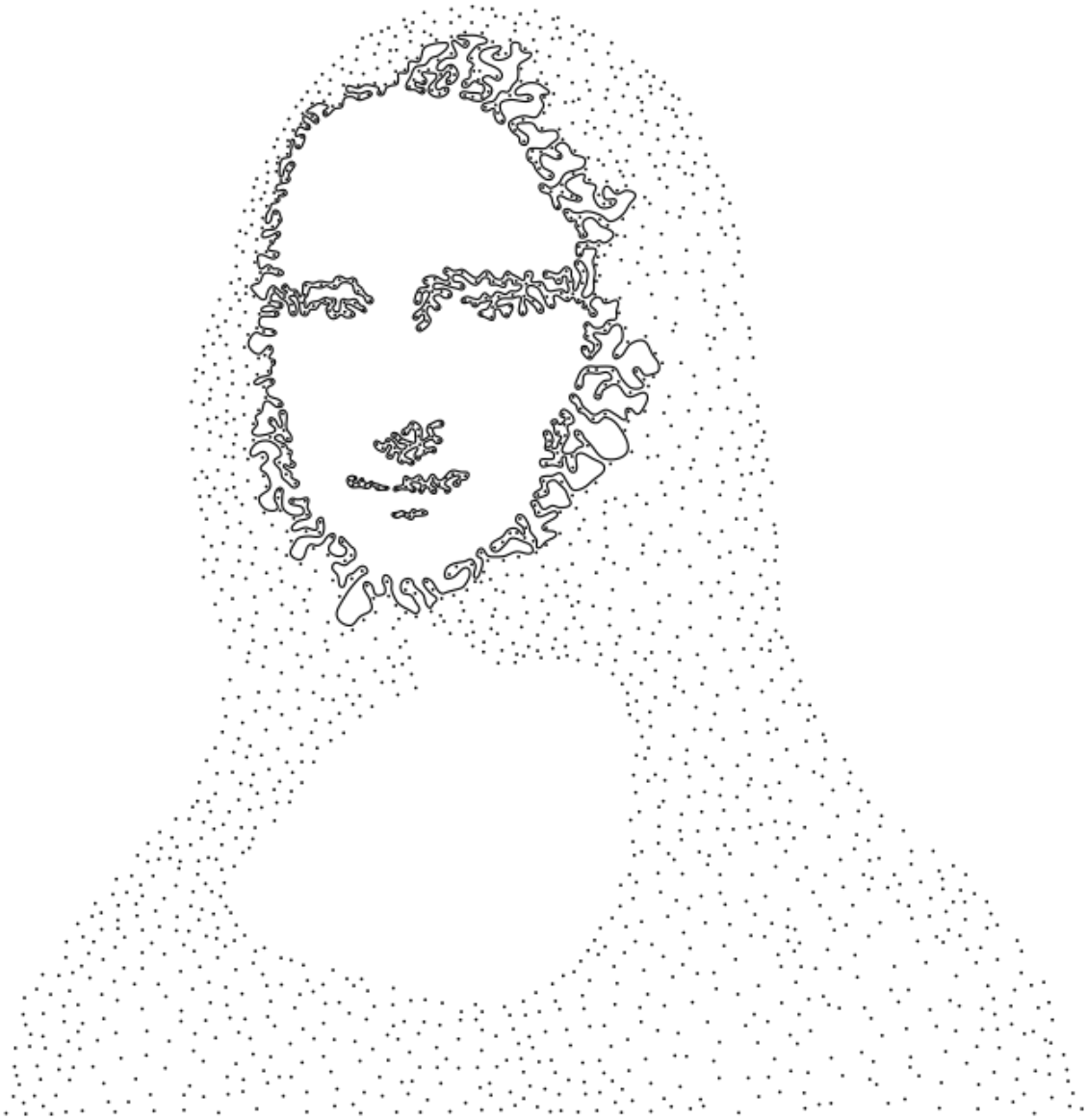
The loops are composed using the basic method.

Here it is necessary to create several separate closed loops—where the black areas of the original silhouette are isolated.

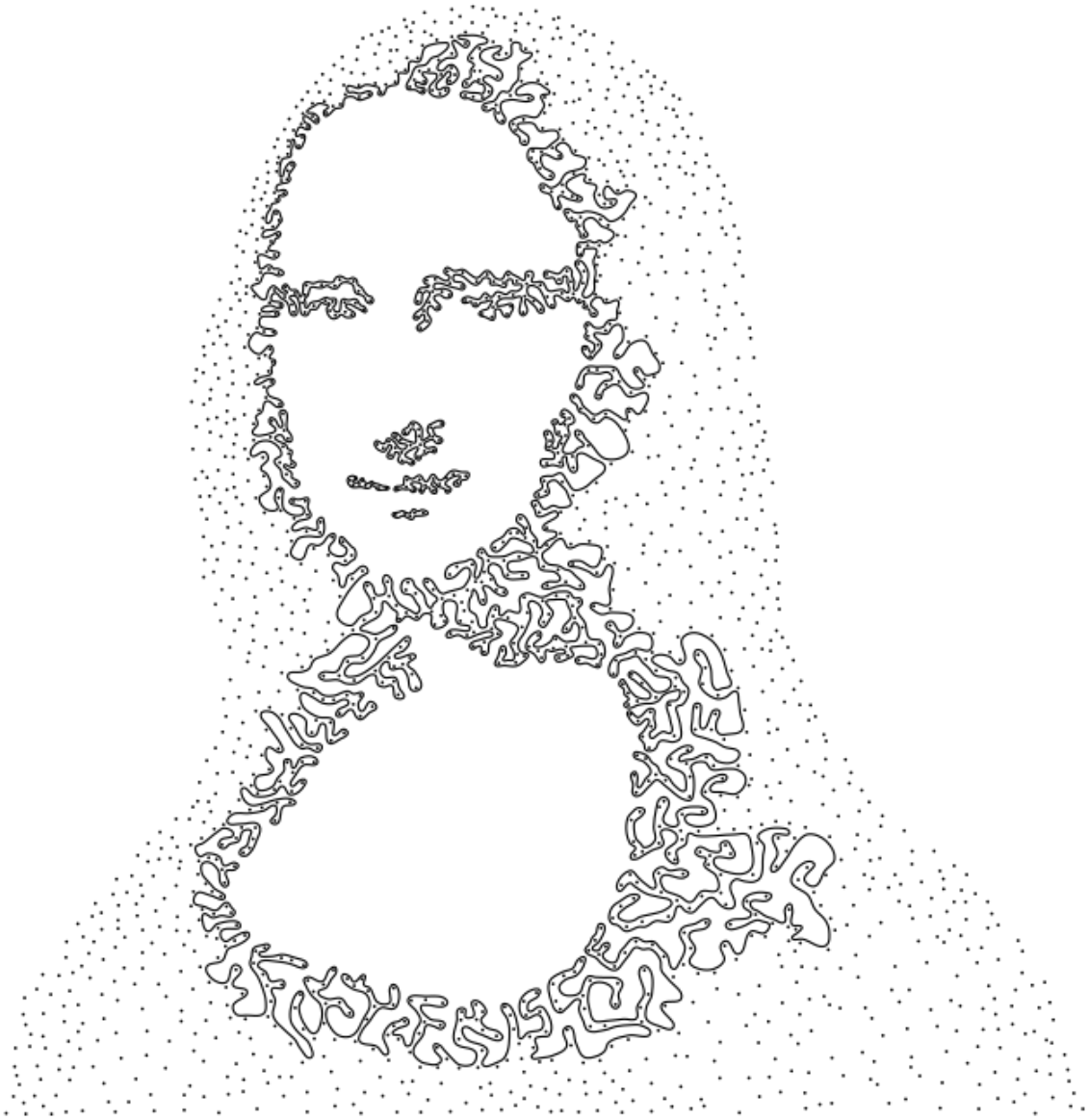


The next step is to contour the void (white areas) with closed internal loops.

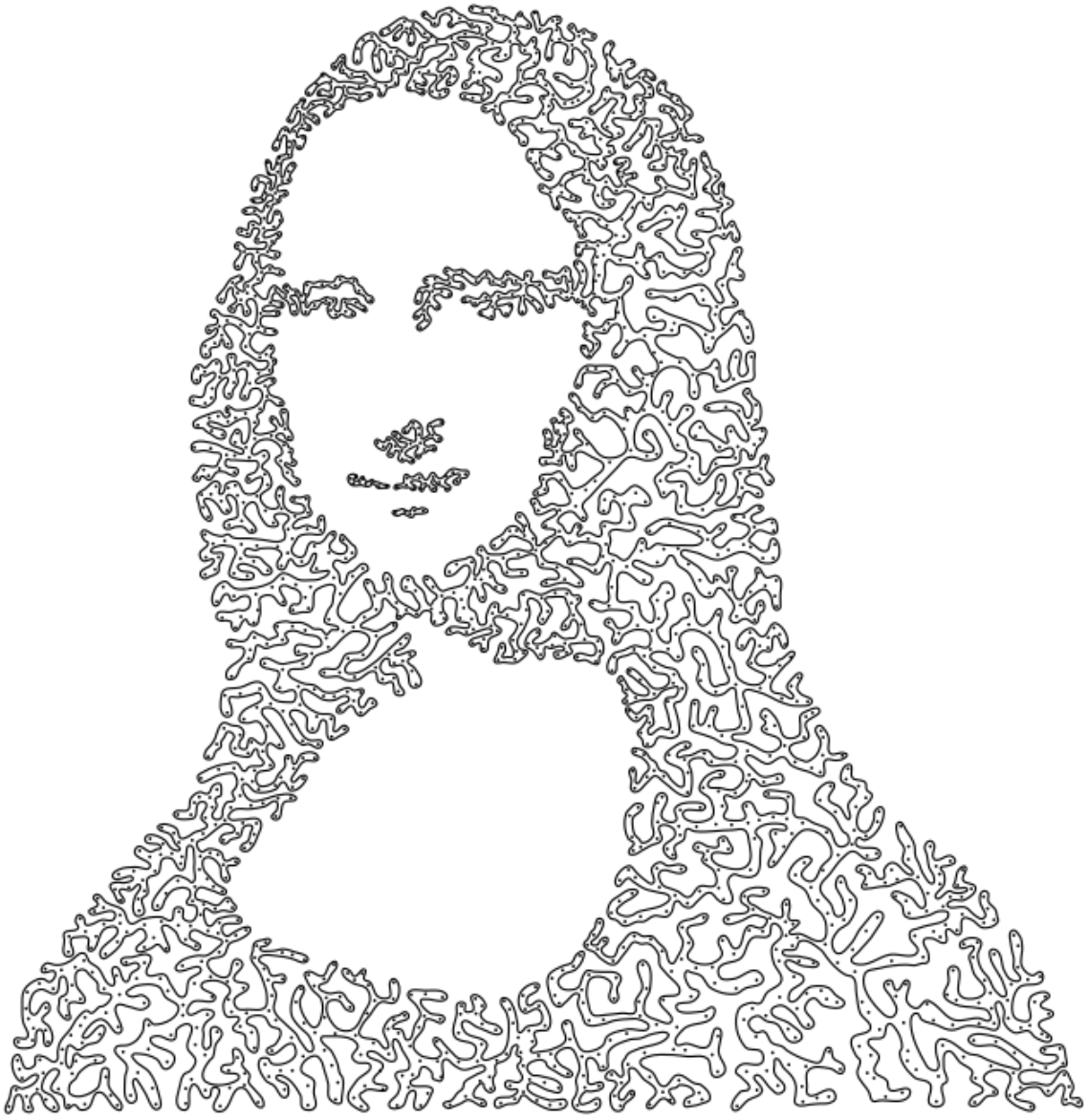
The first closed internal loop enveloping the void is composed.



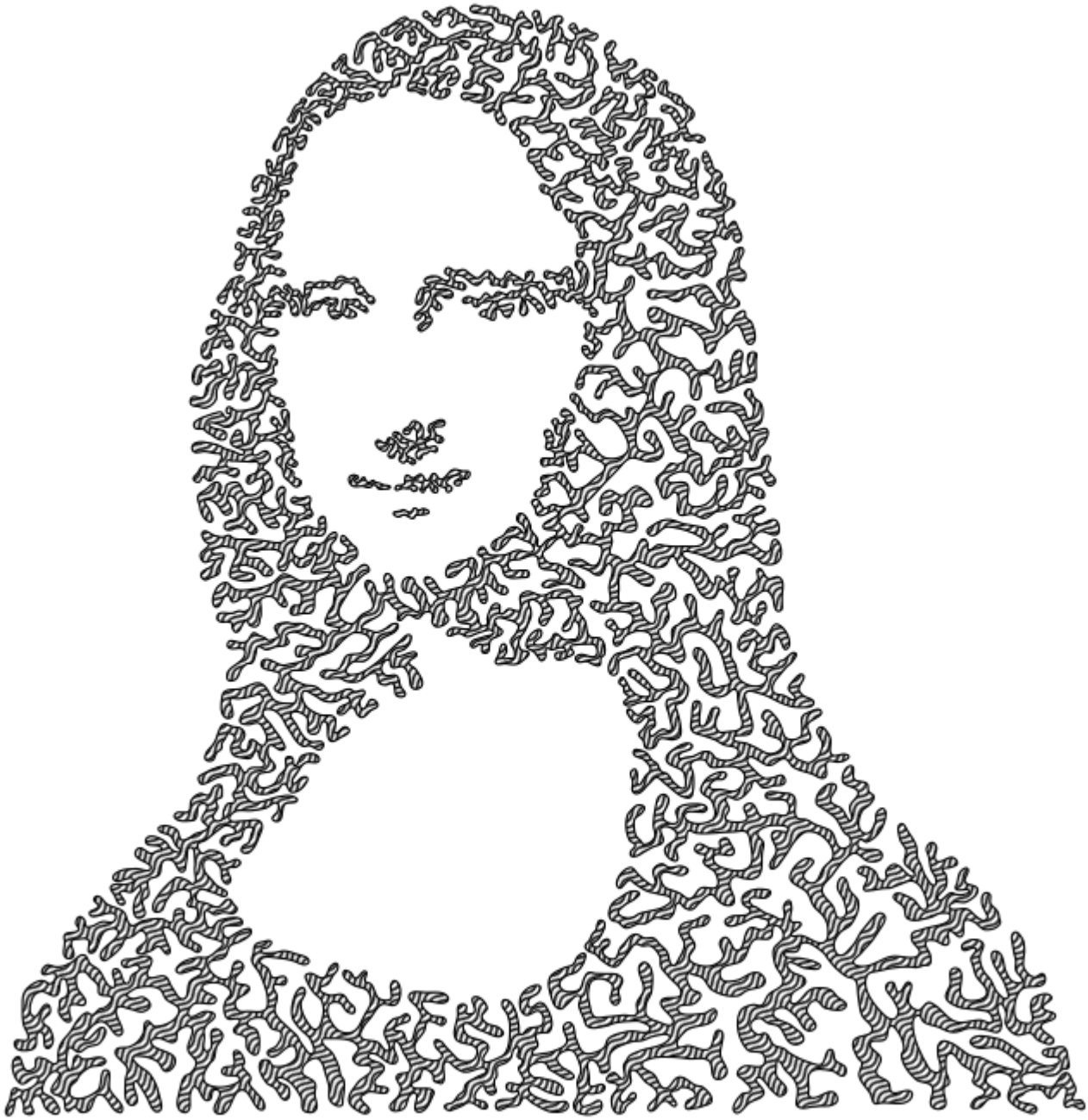
The second one is composed in a similar way.



Finally, the last closed loop envelops all remaining dots of the constellation.



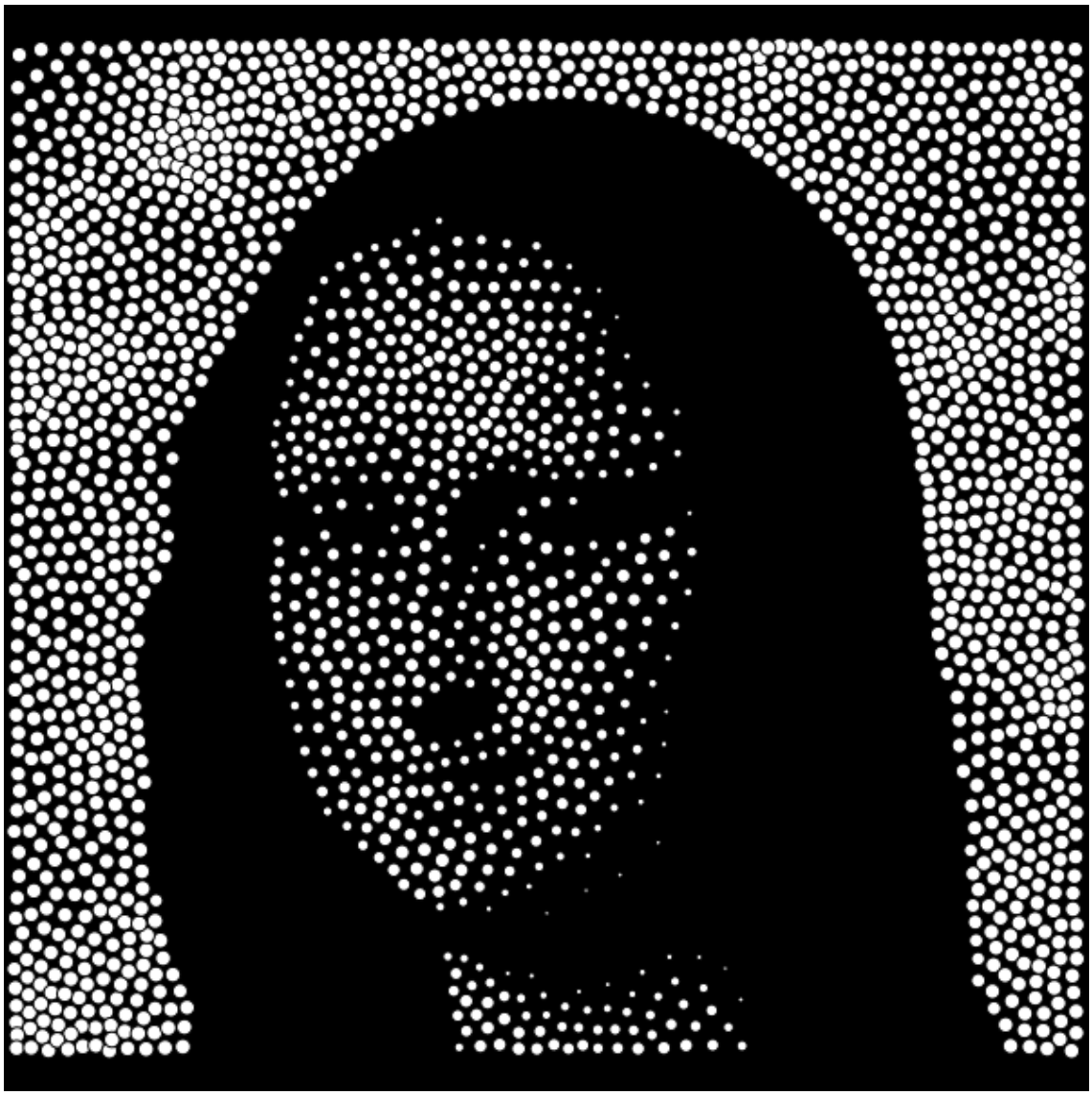
The glyph is complete and ready for detailing.



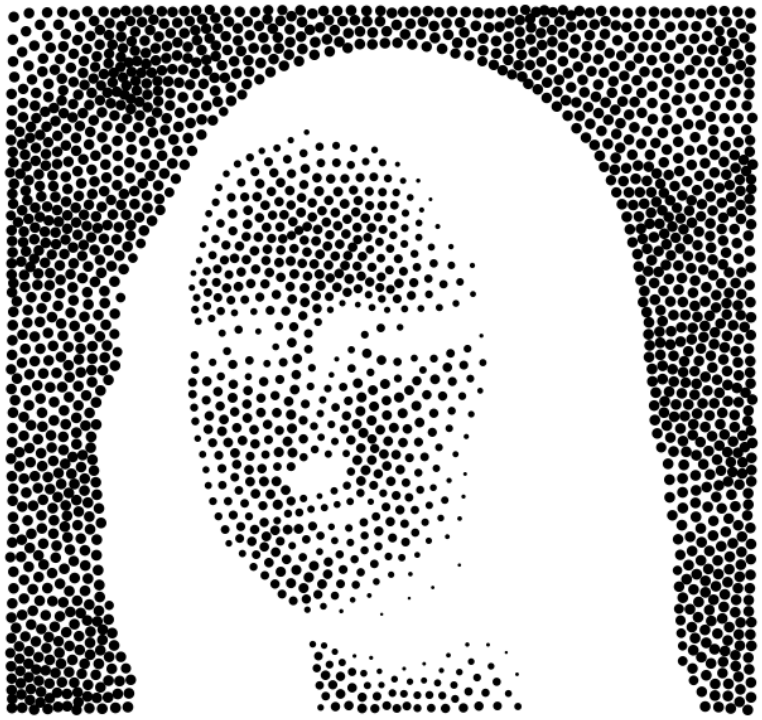
3.6.3. Gradient images

It is also possible to create a constellation with non-uniform, gradient dot placement. The dots are distributed so that their density corresponds to the intensity of the black or white tones in the source image.

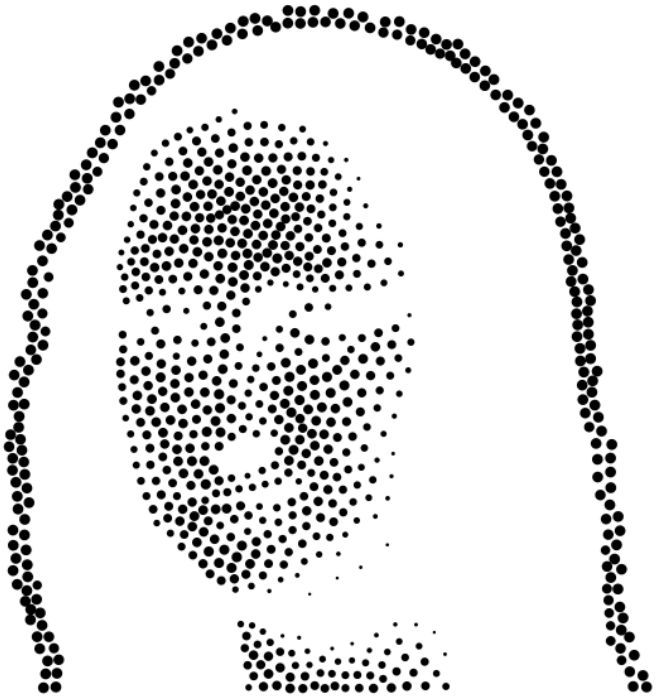
Achieving this manually is difficult; therefore, the free software Stipplegen2 by Evil Mad Scientist Laboratories was used to generate this example.



Here is a constellation of dots around which the glyph is composed. These are not just dots in this particular example, but small circles of varying diameters.



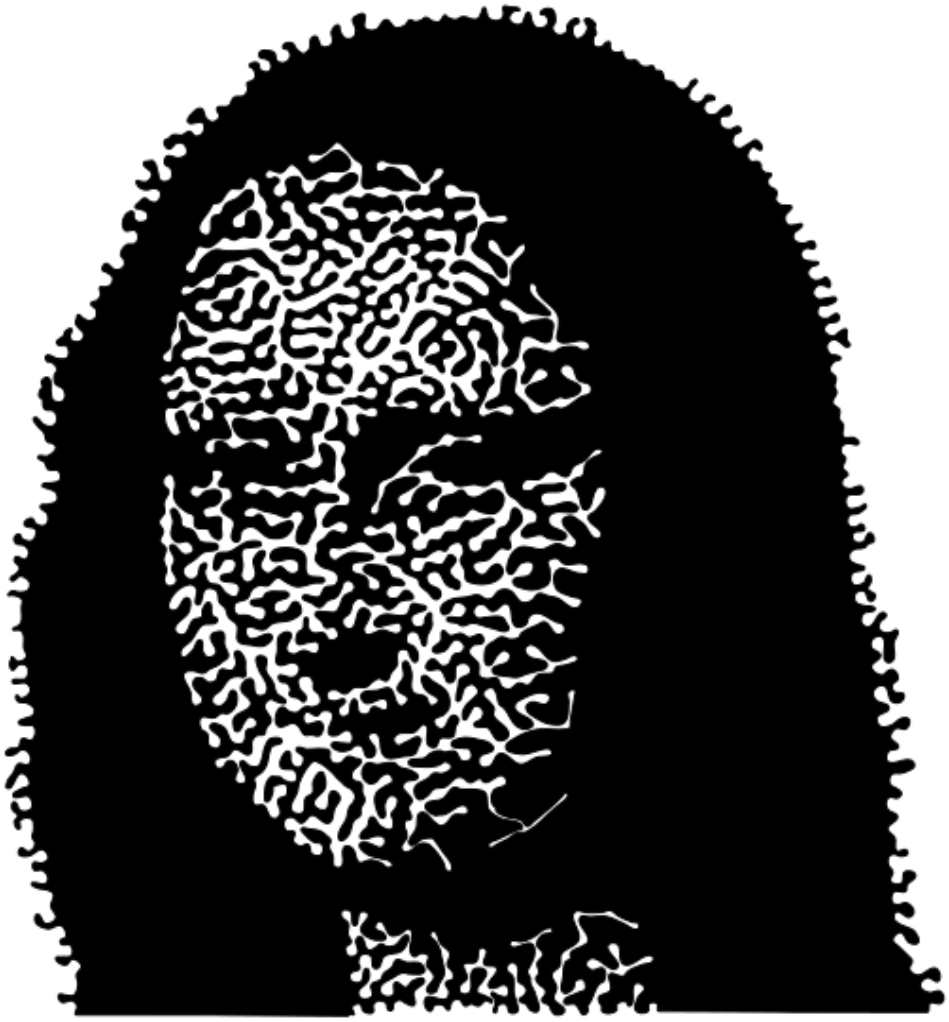
Only the dots that carry essential information are retained; redundant or needless dots are removed to clarify the form.



The inline is composed so that it envelops the constellation, as close to the dots boundaries as possible. (Keep in mind that the dots of this constellation are the circles of varying diameters).

There are two closed loops in this particular instance: an outer loop defining the general silhouette, and an inner loop defining the face.

By filling the space between the outer and inner loops with black, a gradient-like image is produced—resembling works in the style of black-and-white pointillism.

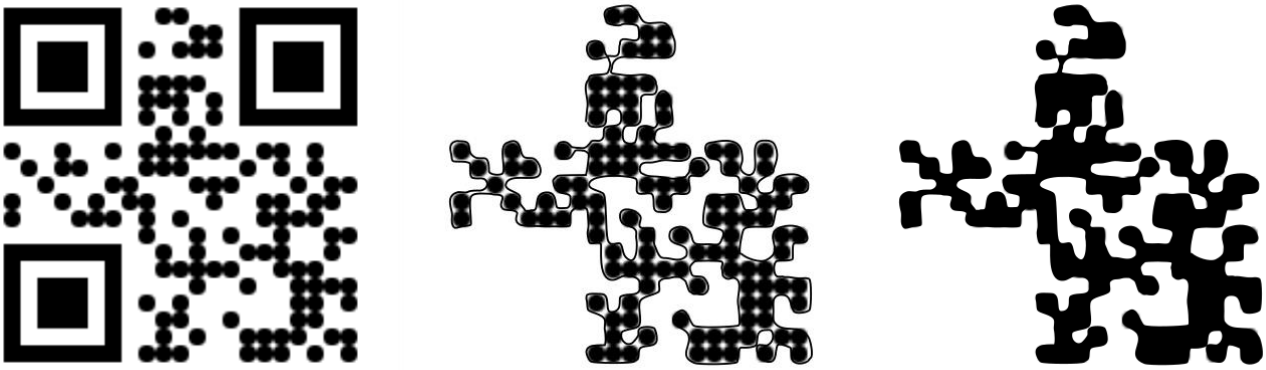


Such an image is often more easily perceived by softening your focus or viewing it from a distance.

3.6.4. QR-codes

The X-nism methodology can also be applied to the artistic stylization of QR codes.

In this example, the circular elements of the code serve as the constellation dots. These dots were then enveloped by the loop following the standard technique.



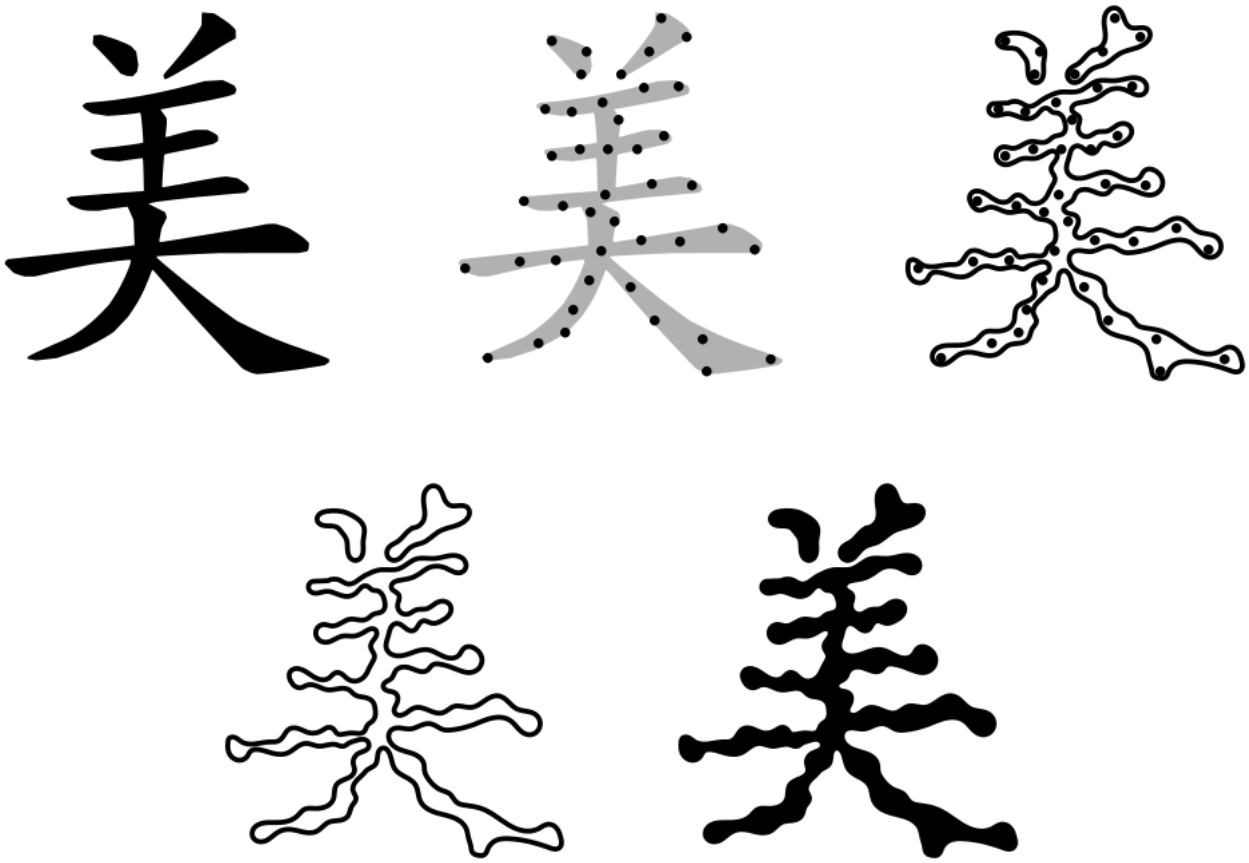
Future Considerations

Experiments with the stylization of QR codes are necessary to ensure they can be scanned reliably.

The readability of this particular example remains inconsistent.

3.6.5. Fonts

Any typeface can be transformed to produce a unique, hand-crafted aesthetic.



Notes and observations

An unexpected benefit of processing characters this way is the deep internalization of the symbols—whether they are letters, icons, or hieroglyphs.

This likely occurs because creating the glyph's contours requires a sustained, conscious focus on every element of the character's structure.

Future Considerations

There is potential to develop specialized "copybooks" for learning complex scripts, such as hieroglyphs. These could provide pre-set constellations or external forms that the practitioner fills with their own dots to compose a glyph that replicates the character.

Along with the form, each entry could include the character's meaning, pronunciation, and common usage—much like a traditional language textbook.

Such a system could be implemented as a physical workbook, a digital application, or a mobile learning tool.

3.7. Seamless Patterns

The X-nism methodology allows for the creation of seamless patterns capable of tiling a plane without gaps or visible seams.

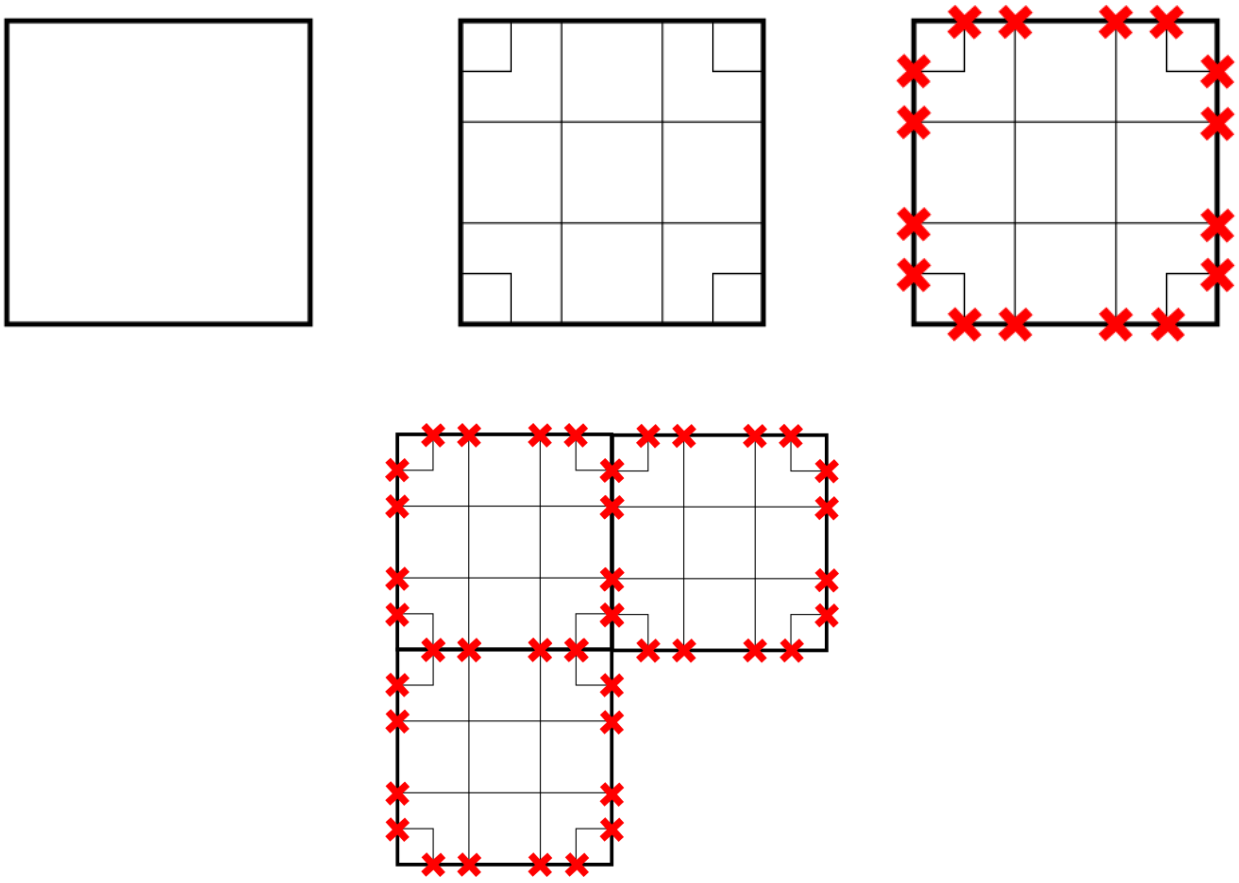
A plane can be covered without overlaps or voids using regular polygons, such as equilateral triangles, squares, parallelograms, or hexagons.

The Core Approach: Define “connection points” within the chosen geometric figure and create an “open” glyph. The glyph must be composed so that it connects with its identical copies at these specific points, forming a continuous, seamless coverage across the entire surface.

3.7.1. Squares

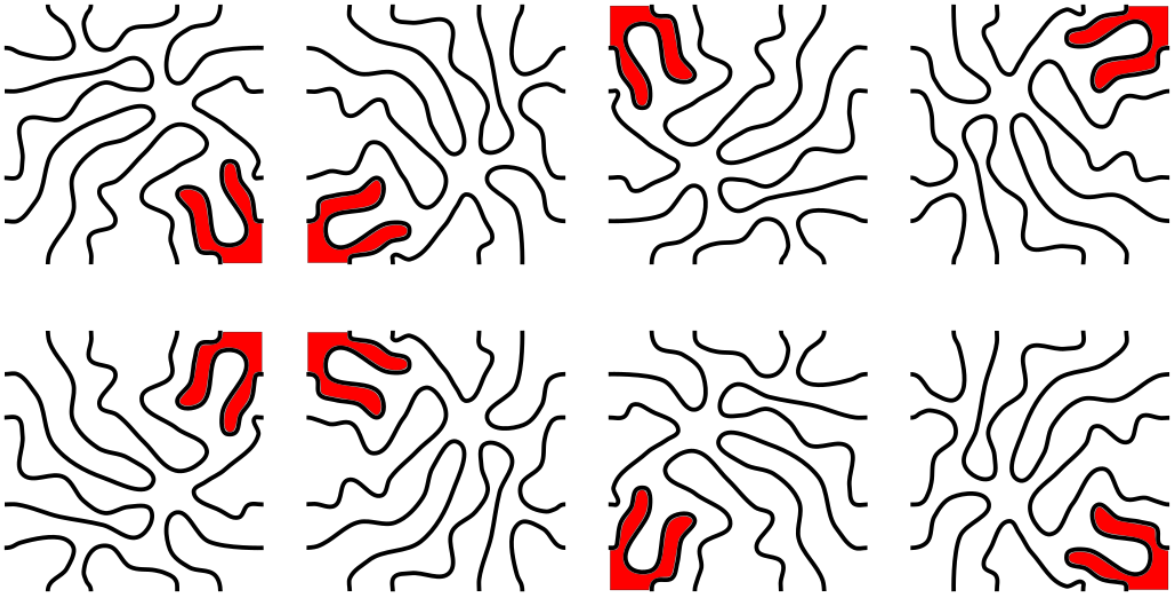
3.7.1.1. Connection points for adjacent squares

The “exit points” of the glyph are marked on the sides of the square. These must be positioned so that adjacent squares align at these points regardless of rotation or mirror reflection.

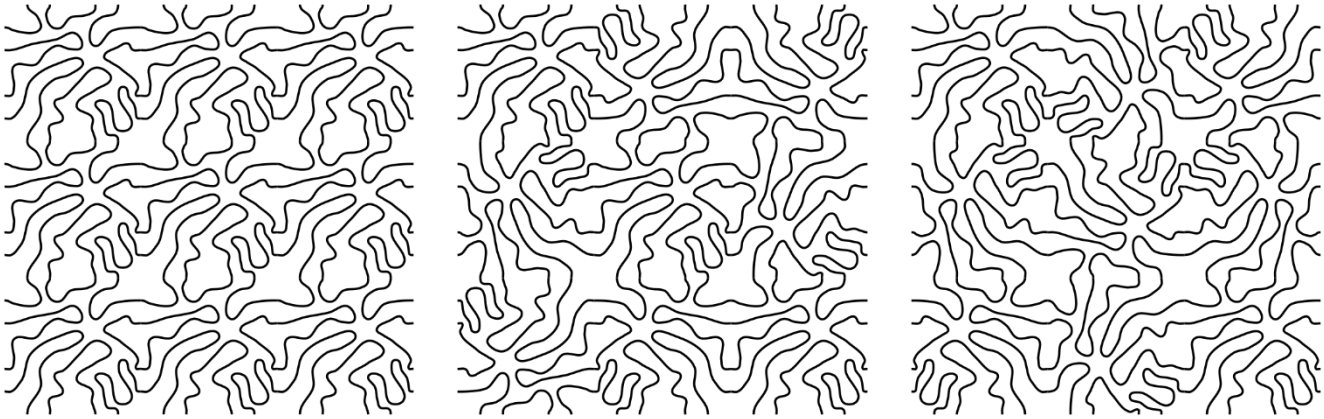


3.7.1.2. A constellation of dots is placed within the square, and a glyph is composed. It consists of several **open** loops that begin and end at the designated exit points. These loops envelop either the constellation dots or the voids—the choice is at the artist's discretion, provided it is applied uniformly throughout the pattern.

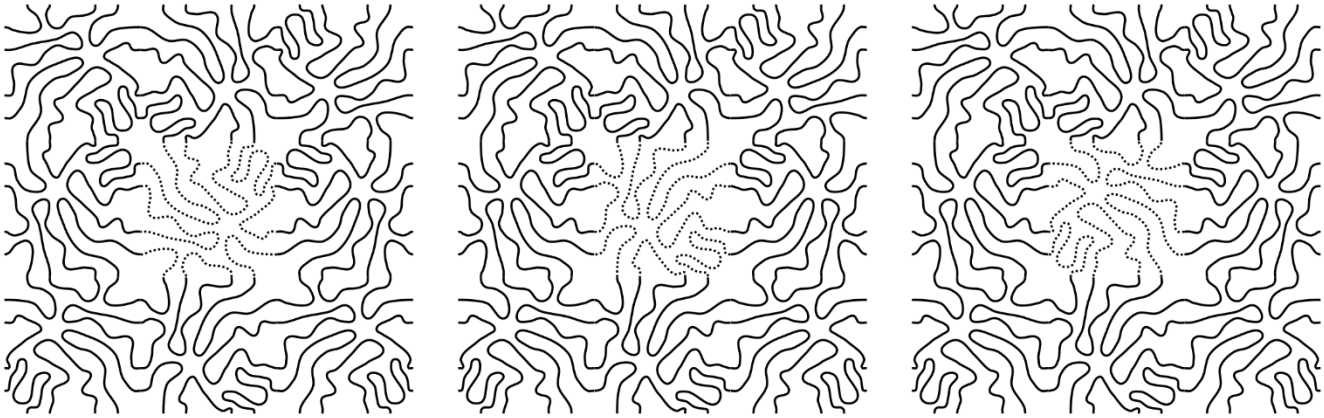
3.7.1.3. The resulting glyph can be rotated and mirrored; there are eight distinct variations of these transformations in total. In this example, one element of the glyph is filled with color for clarity.



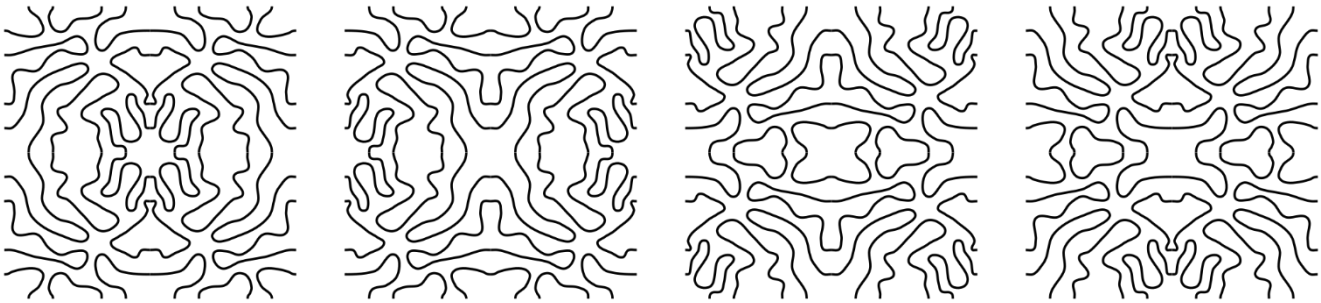
3.7.1.4. Arbitrary combinations of these eight variations are placed adjacent to one another in a random order—resulting in a vast variety of distinct plane coverings.



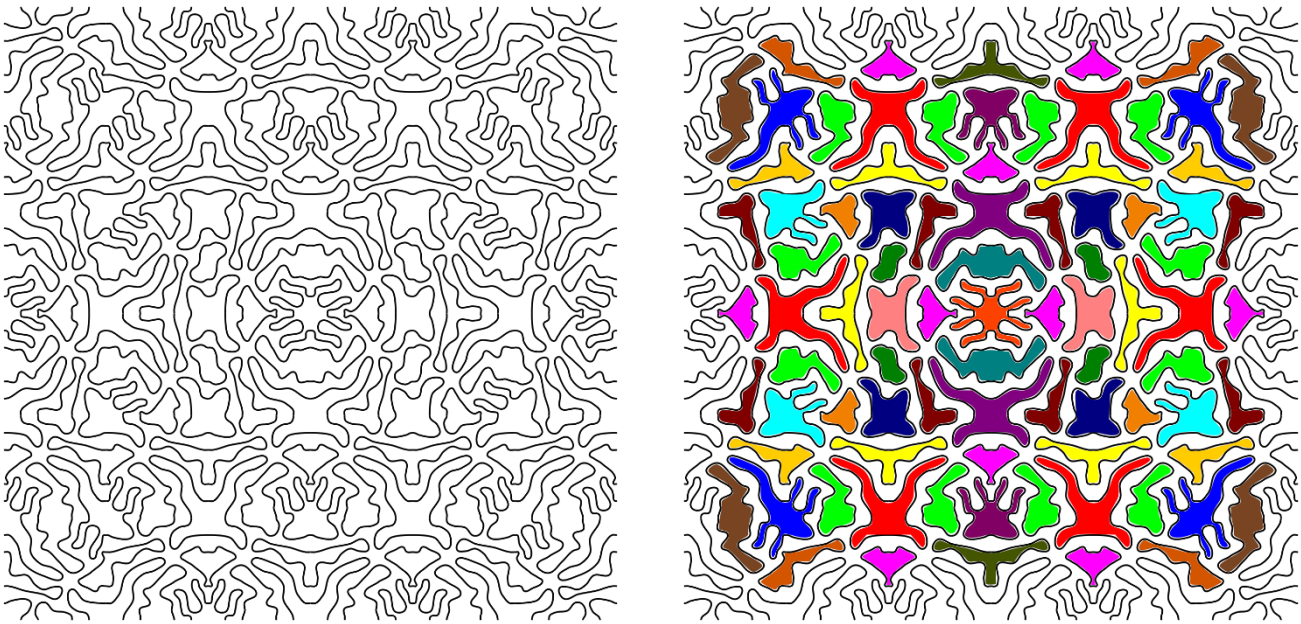
3.7.1.5. Any individual glyph within the pattern can be arbitrarily rotated in 90-degree increments, as well as mirrored vertically or horizontally—all without breaking the continuity of the overall pattern.



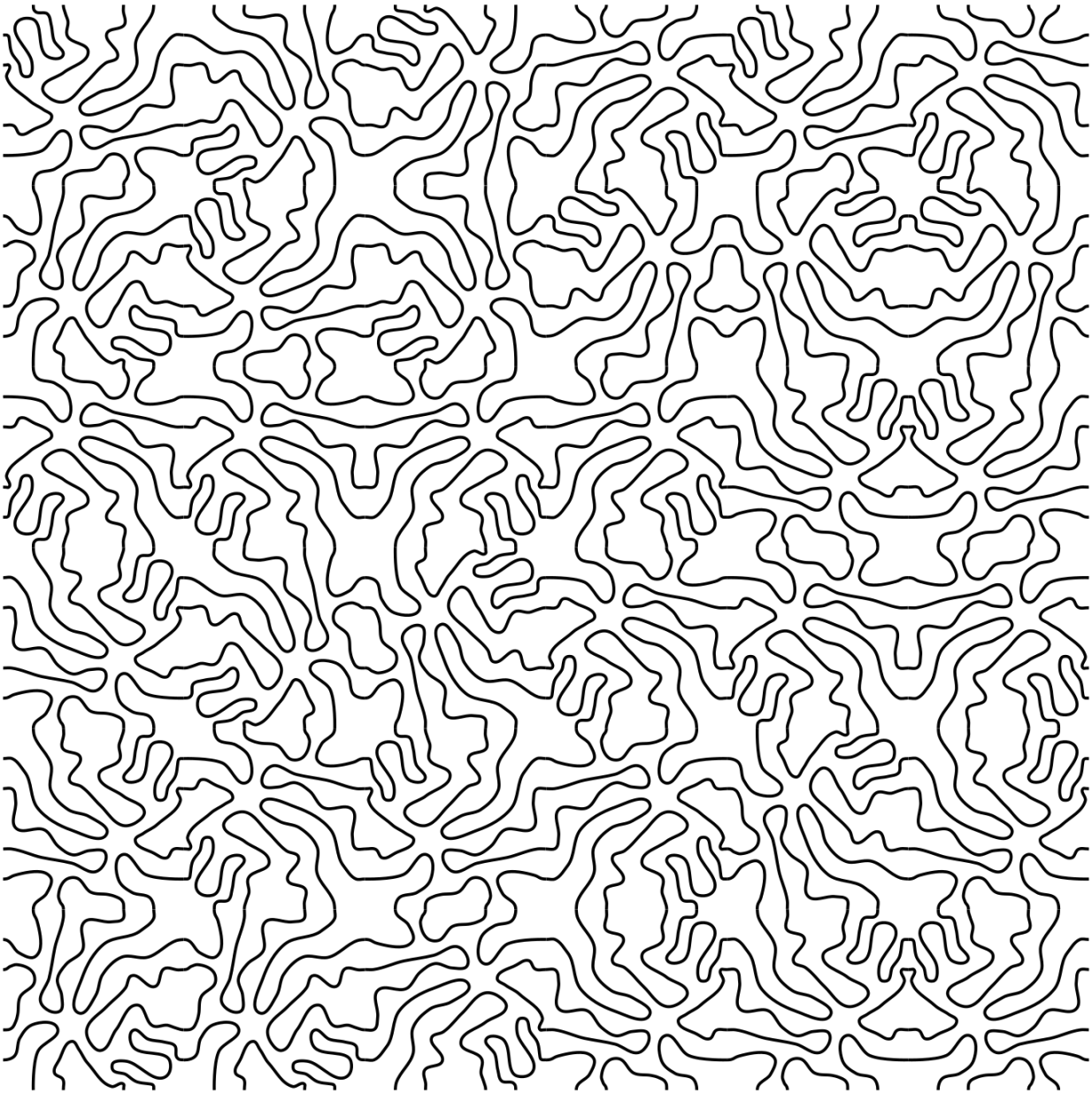
3.7.1.6. The simplest kaleidoscopic patterns are created by taking a single glyph variation, mirroring it both vertically and horizontally, and then joining these four segments together.



By utilizing rotations and reflections of the glyphs, kaleidoscopic effects can be established across large surfaces.



3.7.1.7. Arbitrary rotations and reflections of the glyphs within a seamless pattern result in the formation of irregular, non-repeating structures.



Future Considerations

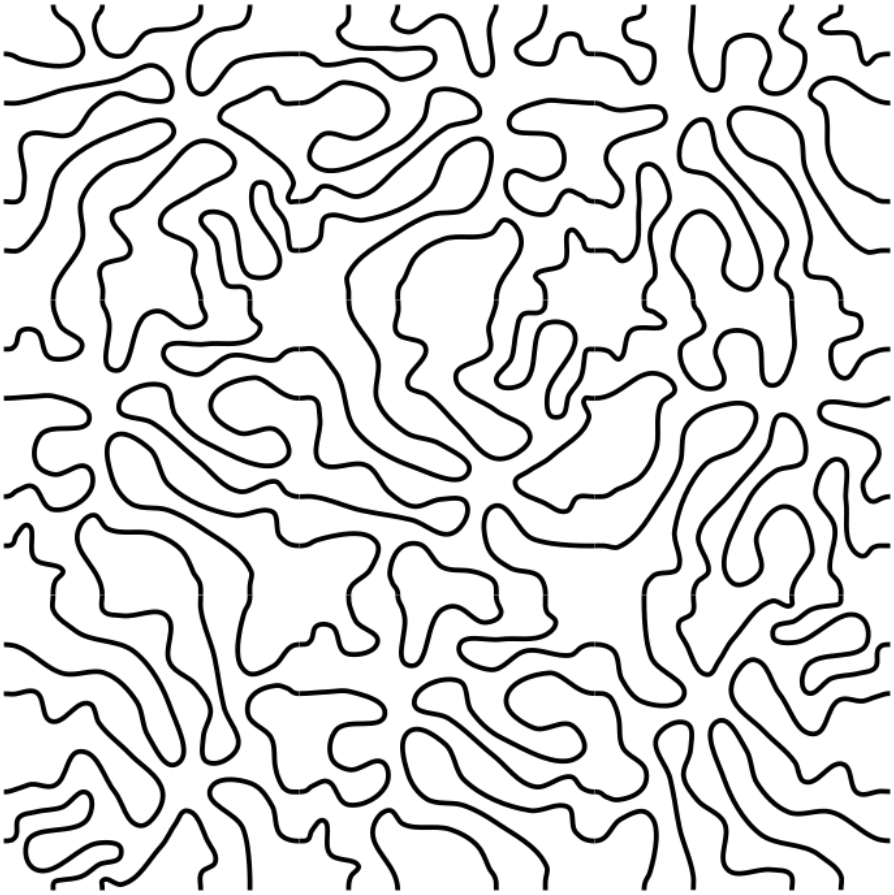
By creating a single double-sided stencil based on such a glyph, large surfaces can be decorated with abstract patterns simply by rotating and flipping it. While the resulting decor will consist of identical elements, the visual effect remains irregular and avoids the monotony of obvious repetition.

This logic can also be applied to decorative coverings such as wallpaper. These patterns are easily joined in any direction, provided the connection points are positioned close enough to one another. Furthermore, this system minimizes material waste by eliminating the need for complex alignment or pattern matching between rolls.

3.7.1.8. Interoperability of different glyphs

A second glyph can be composed for the same set of connection points, allowing it to join seamlessly with all variations of the first one. In this example, the same constellation of dots is used for both, though this is not a requirement—the essential factor is maintaining the precise location of the connection points.

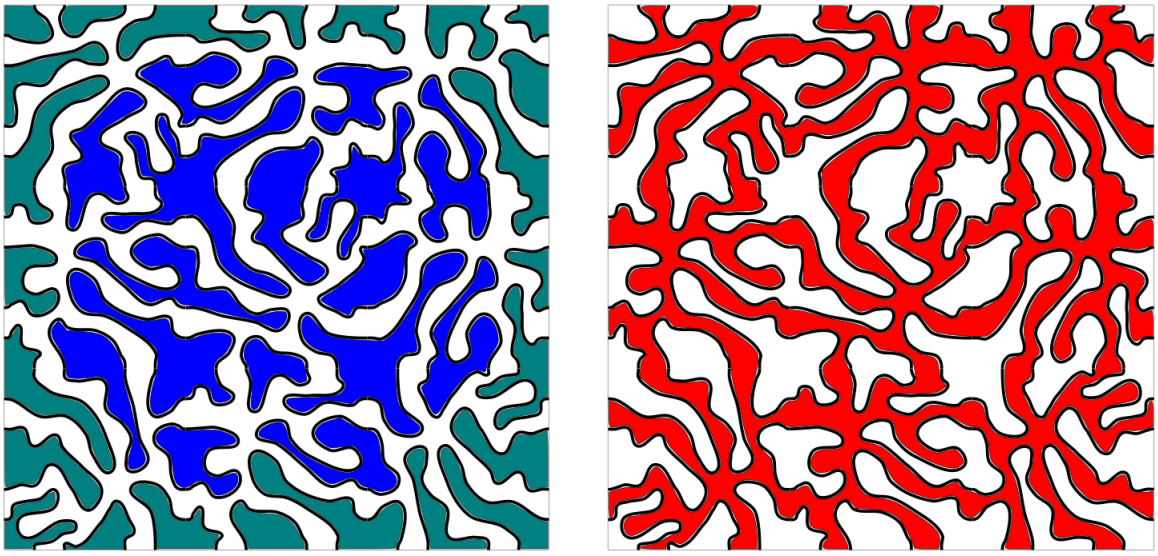
These two different glyphs, along with all their respective rotations and mirror reflections, can be joined using the same methods as in the previous examples.



3.7.1.9. When combining two different glyphs, the resulting pattern depends on the internal logic of each. If one glyph envelops the dots while the next envelops the voids, it will create specific visual effects.

3.7.1.10. First case: dots are placed “inside” the joined areas for both glyphs (indicated by the grey shading). The example is a seamless pattern composed of nine such glyphs.

Within the pattern, three distinct structural elements can be identified: small closed and open loops, as well as a single, continuous open region that spans the entire space and extends to the pattern’s boundaries.



Notes and observations

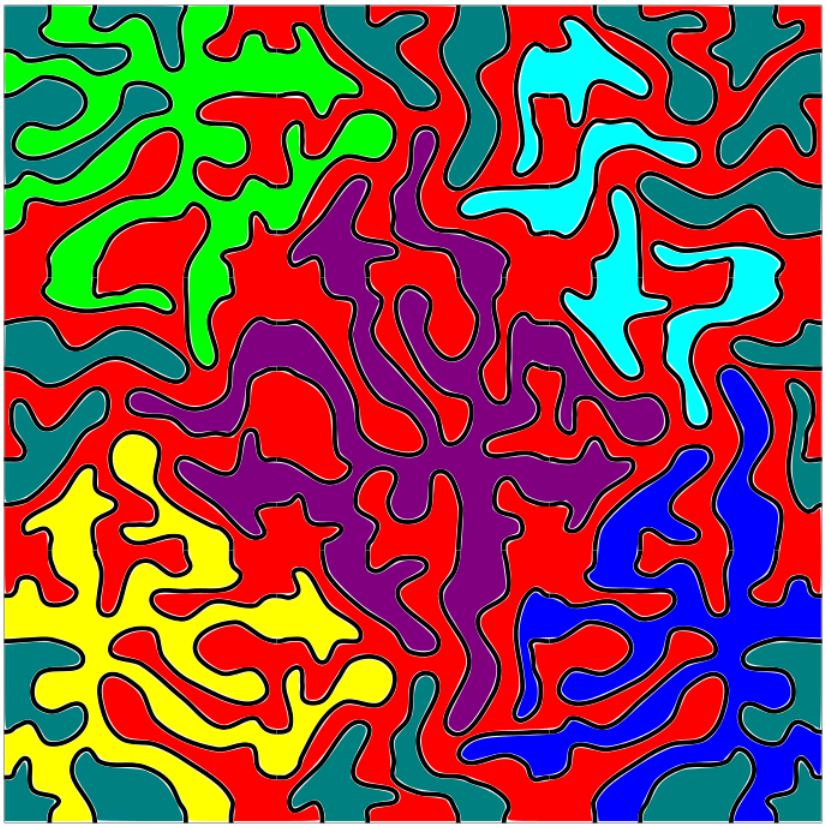
The single, continuous region that spans the entire space can be envisioned as the “unrolled” surface of a cylinder—for example, a perforated pipe with decorative cutouts. Because this region remains interconnected, the structure will not break into separate pieces when the closed loops are cut out. This property makes the pattern suitable for creating functional objects like openwork columns or decorative lampshades.

3.7.1.11. Second case: The internal logic differs between the two glyphs. For the first glyph, the dots are placed inside the joined area, while for the second glyph, they are placed outside of it (as indicated by the grey shading). The example is a seamless pattern composed of nine such glyphs.

This pattern does not have a single, continuous open region that spans the entire space and extends to the pattern's boundaries.

The following structural elements can be identified in the pattern: several small closed and open loops, a couple of bigger partially closed loops, one large closed loop, and a vast continuous open region that partially covers the space and extends to the pattern's boundaries.

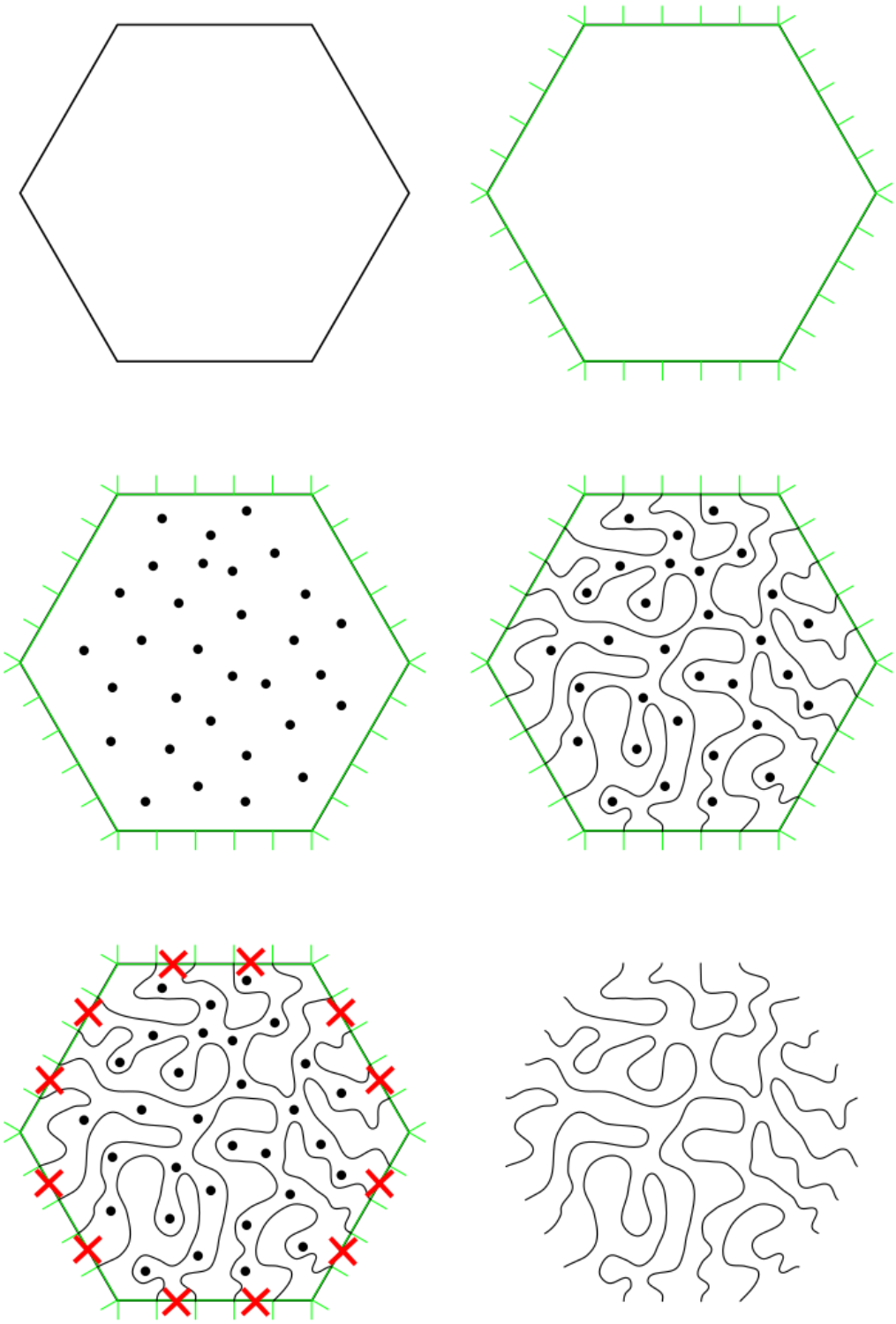
There must be some underlying mathematical logic behind these structures, but it remains undiscovered for now.



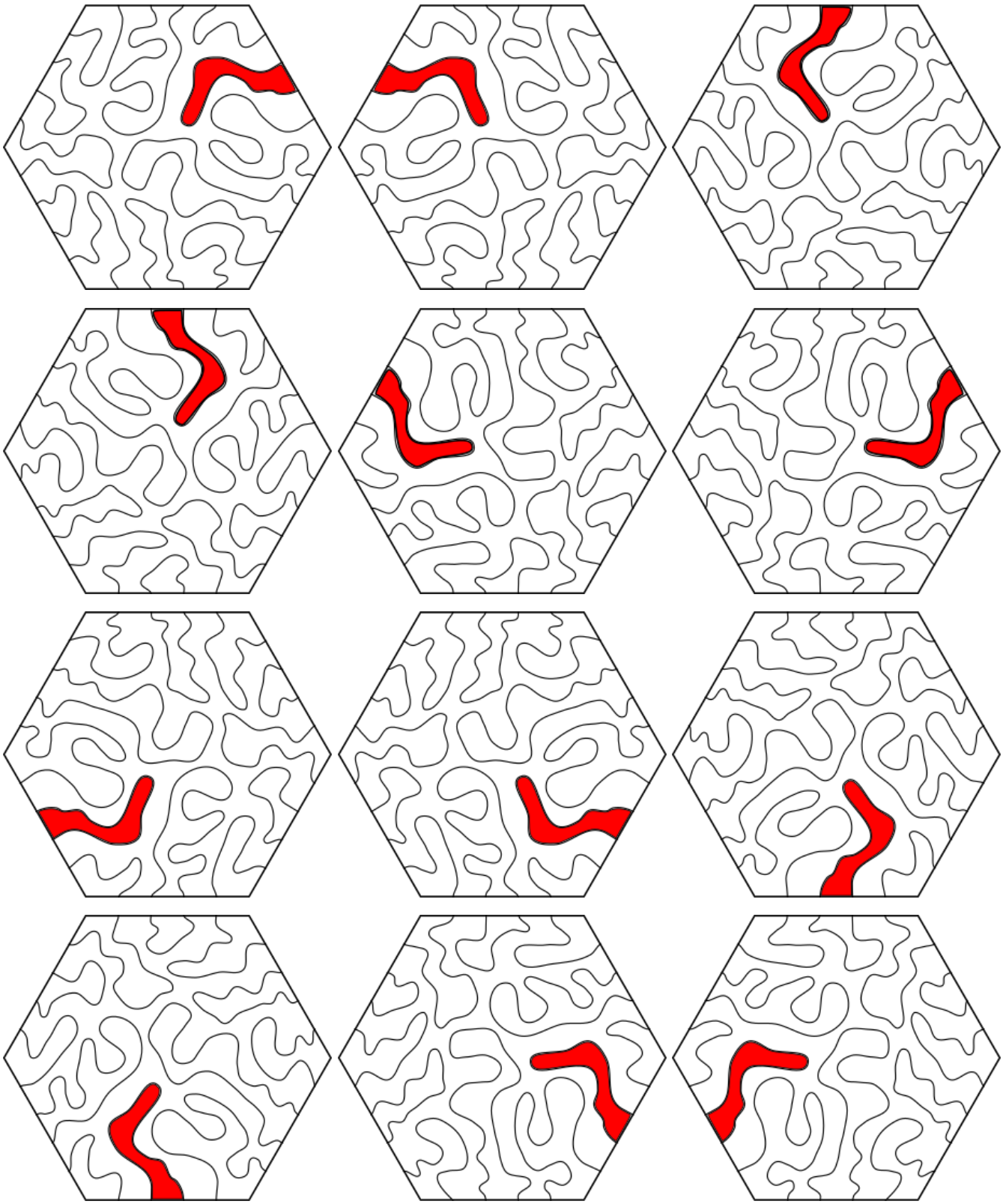
3.7.2. Hexagons

Using hexagons, it is possible to tile not only a flat plane but also the surface of a sphere—by combining them with complementary pentagons (which must be composed separately).

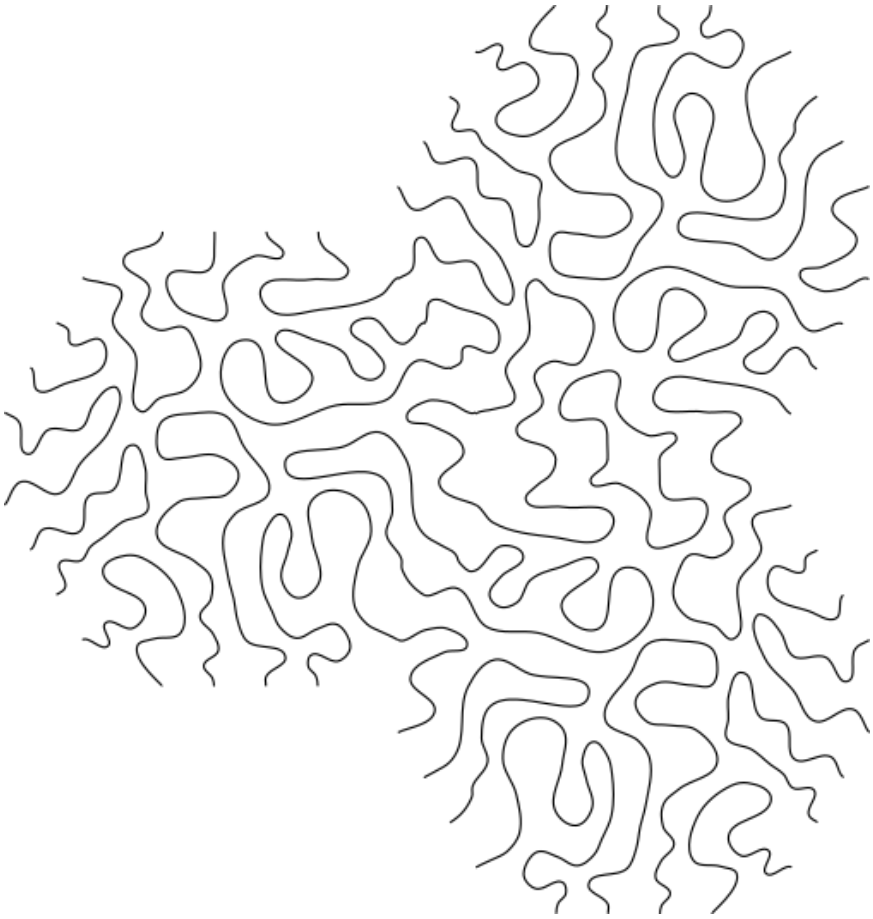
3.7.2.1. To create a seamless pattern, the glyph is composed within a hexagon using the same logic applied to the square. It will join with neighboring glyphs at the connection areas marked with red crosses.



3.7.2.2. The glyph can be rotated in 60-degree increments and mirrored, resulting in a total of 12 distinct variations. One segment has been shaded to illustrate these transformations clearly.



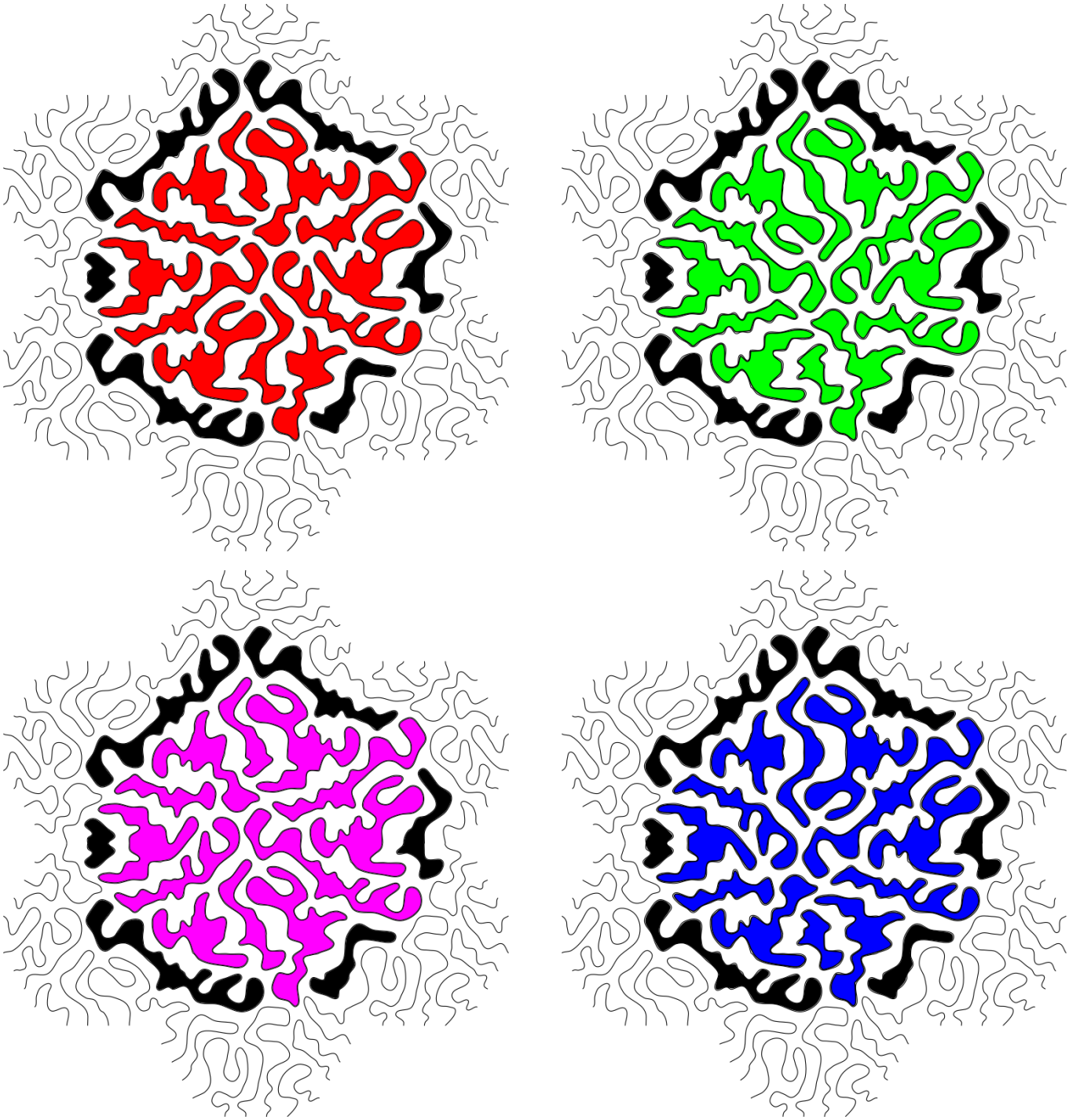
3.7.2.3. Glyphs composed within a hexagon join into a planar seamless pattern using the same principles as before.



3.7.2.4. Just as with the squares, each individual hexagonal glyph can be rotated or mirrored vertically and horizontally within the pattern. While the pattern remains perfectly seamless, these transformations directly alter the resulting closed loops.

The following example shows a pattern of seven hexagonal glyphs, with the central one mirrored in four different ways.

The internal closed loops are color-coded for clarity: stable, unchanging regions are marked in black, while those that transform are highlighted in various colors.



3.8. Practical Applications

In this section, I share my thoughts on where and how the glyphs and images created using X-nism can be applied in practice.

First, it is worth noting the artistic movements and styles that resonate with X-nism. There are clear echoes of primitive art and “naïve art”, as well as antique patterns and Gothic stained glass. Significant parallels exist with the organic, nature-inspired forms of Art Nouveau and Secessionism. You can also find connections to abstractionism, minimalism, impressionism, graffiti, street art, and Op-Art.

That is why X-nism can be used to create elements within these established styles, just as existing masterpieces can serve as inspiration for creating new glyphs.

The most direct application of the method is the creation of fine art and standalone art objects.

Glyphs can also be used as the basis for architectural and interior elements:

- Wall panels, partitions and lighting fixtures.
- Surface finishes like stained glass, perforated decorative elements, patterns mimicking natural stone.
- Stamps or stencils for applying seamless patterns to flat surfaces.
- Patterns for decorative coatings that can be joined arbitrarily with virtually no trimming or waste.

Patterns for fabrics, batik contours, and specialized camouflage designs can also be developed with X-nism.

The methodology allows for the design of complex cutouts in sheet-based materials to create large, single-piece openwork panels. As previously noted, this logic can be used to develop flat patterns (unrolled surfaces) for decorative pipes that maintain their structural integrity—remaining a single piece even after intricate elements are cut out.

X-nism is suitable for stylizing fonts or creating practice sheets for memorizing symbols and hieroglyphs, potentially through mobile applications.

The patterns can serve as coloring pages for both children and adults.

In the realm of gaming, the possibilities include physical puzzles (inserting complex, interlocking shapes into a game board), tabletop games (“Labyrinth” style games using modular elements that change the path).

In computer graphics, X-nism allows for the creation of textures for seamless planes and spheres (using hexagonal, pentagonal, or triangular grids). Within game design, the following concepts emerge:

- Interactive puzzles involving the rotation and mirroring of glyphs to complete a pattern.
- Uncover hidden objects: mosaic-style games where assembling pieces reveals hidden elements.
- Playable environments: 2D or spherical 3D labyrinths based on seamless X-nism patterns.

These are merely the first ideas that come to mind. The potential for further creative application is vast.

3.9. Warnings

I want to speak separately about what X-nism should NOT be used for.

There are certain practices and activities that I consider harmful; therefore, I strongly recommend against applying X-nism to them.

The first consideration is tattoos. Irrespective of personal aesthetic preferences, tattoos carry objective health risks. I believe it is better to avoid them entirely—and it is certainly not recommended to use graphics created through X-nism for this purpose.

The second area is divination, such as fortune-telling or reading tea leaves. To be clear, I am not referring to using X-nism works as one might use Rorschach inkblots—for self-discovery, psychological diagnosis, or similar constructive purposes. However, using these patterns for “divination”—attempting to predict the future or seek answers from “fate” or some “forces”—is an unproductive and potentially harmful endeavor. One should avoid such practices entirely, and specifically avoid involving X-nism in them.

There is no reason to apply efforts toward destructive or harmful ends when there are already so many fields available for the constructive application of creative energy.

4. LATENT BENEFITS OF THE PRACTICE AND APPLICATION

Back in the 1990s—the previous millennium—when I first began drawing these shapes, it was simply a way to pass the time and find a distraction. At that time, “glyphs” didn’t yet have a name, and the method itself was untitled. Yet, the technique allowed me—someone who was by no means an artist—to create something coherent. The results were abstract and mysterious, but aesthetically pleasing enough to satisfy my own eyes.

During that time, I noticed that the act of drawing was deeply calming. I also felt a distinct sense of satisfaction upon completing a glyph. Furthermore, I found that I could perceive various figures within the curves of the contours, recognizing meanings and associations that would spontaneously arise in my mind.

Sometimes these meanings were connected to questions that were important to me, leading to the emergence of necessary answers—insights about myself and the world around me. In other words, drawing glyphs had a certain therapeutic effect for me.

All of this was simply a byproduct, rather than the primary goal. In fact, there was no real “goal” at the time, other than the simple act of “killing time”.

One of my friends took notice of these works and gave them a playful nickname, which eventually evolved into the “X-nism”. Another was surprised that such an abstract creation could be so strangely compelling. All of these reactions were stored in my memory while I continued to practice—simply for myself. At the time, I usually destroyed the glyphs immediately after composing them.

In parallel, I was absorbing various facts, theories, and perspectives regarding the mind, consciousness, the subconscious, and many other subjects. Over time, these ideas settled and coalesced into a more or less cohesive picture—one that I am now ready to share.

Currently, I explain the latent benefits of drawing glyphs as follows:

- The drawing process follows a clear structure and methodology. Concentrating on these steps lowers levels of excitation and anxiety, resulting in a profound sense of calm.
- The process has a definitive end result—a new glyph. This is perceived as a successfully completed task, however small. Finishing the work triggers an “internal reward” mechanism, creating a genuine sense of satisfaction.
- During the practice, a shift occurs between different modes of thinking and between the brain’s hemispheres—moving from logical, verbal thought to visuospatial, symbolic thought, shifting back and forth between the left and right hemispheres. As a result, insights from the unconscious mind can emerge into conscious awareness.

The points outlined in the previous paragraph constitute what I refer to as the “Switching Hypothesis”.

Let’s say I have a thought which I am more or less consciously considering, alongside a multitude of subconscious processes (including those directly involved in drawing the glyph). By shifting my conscious attention entirely to the act of drawing, this initial thought is effectively “handed over” to the subconscious mind.

Once the drawing is complete, I can return that original thought to my conscious awareness—often accompanied by the results of that subconscious processing. This result might arrive as a sudden “Aha!” moment, or it may manifest as an image or a specific meaning that emerges while observing the finished glyph.

In practice, you can attempt to pose a specific question to yourself before beginning the drawing process. Once the glyph is complete, the goal is to discover the answer within the images or meanings that emerge while observing the work—rotating it in every direction and peering deeply into its contours.

I hypothesize that messages from the subconscious manifest in approximately the following manner:

- First, a request or question is consciously formulated for the subconscious. Then, the conscious mind shifts its focus to the structured process of composing the glyph, distracting itself from the initial question. This effectively grants the subconscious the “clearance” to work and process the assigned task without interference.
- The subconscious response is revealed through the “random” choices made during the drawing process, as well as through the subsequent interpretation of images that emerge while observing the finished glyph.

I base this hypothesis entirely on my own personal experience, without the backing of formal scientific research or external validation.

To summarize the above: X-nism can serve as a vehicle for personal therapy and self-discovery, as well as a means of exploring the internal landscape of the human mind—encompassing intellect, consciousness, the subconscious, and all that.

Future Considerations

By analogy with “handmade”, X-nism can be called “mindmade”.

Although fingers and hands are used for drawing, it is ultimately the mind and the subconscious—those core parts of myself—that truly compose the glyph.

I see additional value in the collaborative activities of artists practicing X-nism—communication and interaction, the refinement of methodology and techniques, and the exchange of ideas and practical applications.

One compelling practice could involve multiple artists simultaneously creating their own unique glyphs from the same constellation of dots.

Even more intriguing would be the interpretation of these glyphs—attempting to capture the messages that each artist’s subconscious has embedded within the drawings.

Furthermore, I believe it is possible to create glyphs in the form of a dialogue: where one artist creates a glyph, and another observes it and composes a new glyph in response.

In this scenario, a communication between subconscious minds might occur, with the glyphs serving as a unique visual language for this exchange.

For now, all of this remains a matter of speculation.

Postscript

Artists practicing X-nism can be viewed as the dots of a constellation.

The glyphs they create and their practical applications represent a sort of inline space.

The community, should one emerge, and the results of their collective efforts, represent the outline.

Taken together, these resemble a glyph itself.

5. LEGAL APPENDIX

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